

A
TREATISE
OF THE
LOFTINESS
OR
ELEGANCY
OF
SPEECH.

Written Originally in *Greek*
by LONGIN;

And now Translated out of
French by Mr. J. P.

*Præclarum mihi quiddam videtur
adeptus is qui quare homines be-
stiis præstent ea in re hominibus ipsis
antecellat. Cic. de Juven, Rhet.*

London, Printed by N. T. for John Holford,
Bookseller in the Pall-Mall, over against
St. Albans-street, 1680.

G121.62

*
FALL

For a full list of books
see the list of books
on the back of the book
by the same author.

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see the list of books
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see the list of books
on the back of the book
by the same author.

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To

William Pulteney

Esq.

A Dedication, according to the mode, is nothing but a meer Panegyrick; you must not therefore look for a modish one from me; for, besides that 'twere a needless, if not almost impossible thing to re-

A 4

count

The Epistle Dedicatory.

count all those Excellencie
which Fame has already
reported, and which yet
remain to be said of you
'tis not consistent with that
modesty wherewith we
ought to speak of any Re-
lation, lest while we are
transported with his Com-
mendations, we seem im-
plicitly to arrogate some
to our selves. All that
can or do propose to my
self in this Epistle, is to re-
commend to your prote-
ction the following Trea-
tise, which is a Translati-

on

The Epistle Dedicatory.

on out of French into English, two Languages (if the latter may be properly so call'd) wherein you have attain'd so great perfection, by being Educated for some time at the French Court, and now since at this in England, (which are the two Fountains from whence the Purity of either Language does naturally flow.) that (laying aside all other Obligations and Motives, which might induce me to offer this Piece to you)

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I do

The Epistle Dedicatory.

I do not know any one Person, under whose wing I could better shadow it than yours, whose very Name, if stamp'd up on the basest Metall, is sufficient to make it pass for current Coin. I shall say nothing of that Loftiness, of Fancy, Solidness of Judgment, Elegancy of Speech, or those other Faculties of the Mind, which are the Subject Matter of this Treatise, and which I have always observ'd in you, but leave it to an impartial

The Epistie Dedicatory.

one partial Judge, and one
nose who is not byass'd with
Tha. that strong and natural
nose Affection, which obliges me
up to subscribe my self,

Your, &c.

J. P.

The

The Rights of Man.

trial Judge, and one
who is not bound with
the strong and manly
affection which obliges me

Yours, &c.

J. P.

THE PREFACE.

A Preface, with those who by Translation, or any other means, do expose an Author to publick view, ought to be like that usual Ceremony, which, when we are to introduce any one into a Strange company, obliges us to give some account of the Party introduc'd: Wherefore I thought it convenient to say something in this place concerning the Author and Original of this following Treatise; but seeing the French Translator (whom I have

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have all along copied) has already done it so incomparably well, I need onely make use of his words, thus rendred into English.

This small Treatise (the Translation whereof I have here published) is a Relick of those most excellent Books which the famous Longin has compos'd: yet alas ! though but small, 'tis not come to our hands very compleat, but is deficient in many places; and we have utterly lost that Treatise of the Passions which our Author had wrote by it self, and which is a natural continuation of this. However, this piece is not so mangled and defac'd, but that there still remains enough to give us a very great Idea of its Author, and a true

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true sense of our misfortune in the loss of his other Works, the number whereof were very considerable; Suidas reckons up Nine, of of all which, there is scarce any one thing left but the bare Titles: They were all pieces of Criticism, and doubtless we cannot sufficiently deplore the loss of those incomparable Originals, which (to judge of 'em by this one) ought to be look'd upon as so many Patterns of true sense, Learning, and Eloquence; I say of Eloquence, for that Longin does not, like Aristotle and Hermogenes, lay down his Precepts in a plain ordinary way, but takes care to avoid that fault which he found in Cecilius, when he said of him, That he had wrote of Loftiness in a mean style. He writes of Eloquence with all the Excellencies.

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cies of Eloquence, many times, when he teaches us any Figure, he himself uses that Figure which he teaches, and treating of Loftiness, is himself very Lofty; all which he does with so much Accurateness and Art, that throughout his whole Style there is no one place, wherein he is not himself an Example to his own Rules. Hence is it, that this Book has been of so great esteem amongst the Learned, who have always look'd upon it as the best piece of Rhetorick that Antiquity can boast of. Causabon calls it A Golden Book, intimating thereby how weighty it is, which notwithstanding it is but of a little bulk, may very well be put in the scale with the biggest Volume. Nor do I find, but that Longin was accounted one of the most

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most famous men of his time. Porphyrius the Philosopher, (who had been his Schollar) speaks of him as of a Prodigy; for (as he tells us) his judgment was the Probate of true sense, his Verdict was in all Writings a final Decree, and nothing was bad or good till Longin had either approv'd or censur'd it. Nay, Eunapius goes yet farther, and, to express how much he values Longin, suffers himself to be carried away with extravagant Hyperboles, thinking it altogether improper to speak of the extraordinary deserts of so great an Author in a common and familiar Style. Yet after all, Longin was not onely a great Critick, but a considerable Minister of State; and 'tis a sufficient Encomium for him to say, That
he

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he was in great favour with Zenobia that famous Queen of Palmyra, who, after the death of her Husband Odenatus, declared her self Queen of the East. She at first made use of him to teach her the Greek Tongue, but soon preferr'd him to be one of her principal Ministers; 'twas he that encourag'd her to maintain the Title of Queen of the East, 'twas he that buoy'd her up in all her adversities, and supplied her with those expressions which she made use of in her Letter to Aurelian the Emperour, when by him she was required to yield her self up; which very thing was the occasion of our Authors death, a death as equally glorious to him, as inglorious to Aurelian, and which has quite eclipsed the brightness of all his former

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former actions. Now then, since the death of this person is one of the most remarkable passages in the History of those times, it will not perhaps be amiss to let you see what Flavius Vopiscus has written thereupon. The Army of Zenobia and the Confederater (says he) being routed near the Town of Emaus, Aurelian laid Siege to Palmyra, a City to which this Princess was fled, but finding a stronger resistance than he look'd for, or could possibly be expected from a Woman, and being almost tired out with the Siege, he endeavour'd to win it by Capitulation, and in order thereunto wrote a Letter to Zenobia, wherein he offered to save her life, and allow her a place of retirement, provided she would surrender her self within
a cer-

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a certain time. Zenobia (says Vopiscus) answer'd this Letter with a greater haughtiness, than was consistent with the juncture of her present affairs, whereby she thought to frighten Aurelian. This was her answer.

Zenobia Queen of the East, to the Emperour Aurelian. No one ever made so insolent a demand as thou. Know, Aurelian, that 'tis valour does all in War. Thou commandest me to yield my self up, as if you had forgot that Cleopatra chose rather to die a Queen, than live in any other condition. We expect aid from the Persians, the Sarasens will take up Arms for us, the Armenians will succour us. A company of Highway-men in Syria has defeated

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feated your Army, think then what you must necessarily expect when all these Forces are united; then you will abate of that pride, wherewith, as if you were Master of the Universe, you command me to surrender.

This Letter (continues Vopiscus) did rather incense than terrifie Aurelian; for some few days after the Town of Palmyra was taken, and with it Zenobia, as she was flying to the Persians. The whole Army would have had her put to death, but Aurelian was unwilling to stain his Victory with the blood of a Woman; therefore he reserved her to grace his Triumph, and put such
only to take sword as were of
her Counselors amongst whom
(says

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(says our Historian) was Longin the Philosopher, who taught the Queen Greek, and was adjudged to die for having indited the fore-mentioned Letter; for though it was in the Syriack Tongue, yet was he suspected to be the Author thereof. Zosimus the Historian is of opinion, that Zenobia her self impeach'd him. Zenobia (says he) being taken Prisoner, laid all the blame upon her Ministers, who (says she) taking advantage of the weakness of my Sex, have been the instruments of that crime with which I am now charg'd. Amongst others, she named Longin, whom accordingly Aurelianus caus'd to be put to death. This Noble Person (says Zosimus) died with so much resolution and unconcern, that even those who were

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were most grieved for him, were in some measure comforted. Whereby we may see, that Longin was not onely an able Rhetoritian as Quintilian and Hermogenes, but a Philosopher worthy to be compared to the Socrates's and Cato's. There is not one thing in all his Book which does not agree with what I have said, and throughout the whole, we may read the Character of a brave Person. To conclude therefore, I am of opinion with the French Translator, (of whom I shall say nothing, he being already sufficiently known) that those few hours cannot be mispent, which are employ'd in the perusal and Translation of a Piece, which (if we are not wholly taken up with Novels) may

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may be both profitable and delightful to us; but that I leave to the judicious Reader.

THE

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A

TREATISE

OF THE

LOFTINESS

OR

Elegancy of Speech.

CHAP. I.

A Preface to the whole, &c.

YOU are not ignorant
(dear *Terentianus*) that
when we read together
the small Treatise
of *Loftiness*, which *Cecili-*
us wrote, we found, that the
B mean-

meanness of his Style did not
 at all suit with the greatness of
 his Subject; that he had omit-
 ted the most material Branches
 thereof; and that, in a word,
 it was not a work any ways
 useful to the Reader, which
 ought to be the chiefest aim and
 endeavours of those who write.
 Besides, he that will treat of any
 Art, must carefully consider
 two things: the First of which
 is, so to handle his Subject, that
 it be clearly understood. The
 Second (and, as I take it, the
 most material which we now
 drive at) is, to shew, how and
 by what means the same may
 be attained. In the first of
 these, *Cecilius* has been ex-
 tremely careful; for in many
 words he tells us what this lof-
 tiness is, as if it were a thing
 altogether unknown; but is
 not

not so kind, as to instruct us what way we must take to acquire it, that he passes by, yet wherefore, I know not, unless that he look upon it as useless, and not worth his while. However, to give him his due, this Author is not so much to be discommended for the faults he has committed, as worthy of praise for his well-meant design, and the great pains he has taken. Now then, since your earnest entreaties have prevail'd with me to say something upon this Toppick, I have made a few reasonable observations thereupon, which perhaps may prove advantageous to many of our *Rhetoricians*. But upon this condition, that we shall peruse them together, and that you will freely speak your opinion. For as a

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certain * wise man
* *Pythagoras.* has very well observed, If there is any thing that can liken us to the Gods, 'tis to be *courteous*, and *speak the truth*. Lastly, it being to you, a man of profound Learning and Knowledge, that I direct this Discourse, I shall not dwell long upon several points, very necessary to be laid down and understood, before I proceed to the principal matter; nor use many words to tell you, that Loftiness is the thing which gives a Sovereign perfection to well-speaking, and that by which, not onely Poets, but other Writers of all Ages have grown famous to Posterity; for it does not so much perswade, as transport us to a certain admiration and
asto-

astonishment, which is a clear different thing from bare pleasing or perswading. It may be said of Perswasion, that for the most part it has no more power over us, than we our selves will allow; but 'tis not so of Loftiness, that gives life and vigour to Speech, which works irresistably upon the very Souls of those who have it. Nor is any thing sufficient to the commendation of a piece, or the setting off the fineness of the invention, and beauty of the Oeconomy or disposition thereof, unless there be a just Height and Loftiness, whereby the whole strength and finews of Oratory are firmly united and contracted together. But all I shall or can say herein, will be of little use to you, who already know these things, by

experience, and are able to be my Instructor.

CH A P. II.

If Loftiness be a peculiar Art, &c.

First, let us see whether Loftiness be a peculiar Art; for there are those that will not allow that it ought to be so reckon'd, or that it may be reduced to a certain method by Rules and Precepts. Loftiness, say they, is not artificially to be learn'd, but the onely way to have it, is to be born to it. In this, as in many other things, they will admit of no other Mistress than Nature her self, confidently and ignorantly affirming, that from the constraint of
of

of Rules, nothing can be expected but weak and barren thoughts. Yet I doubt not manifestly to prove the contrary. True it is, that Nature never appears more liberal than in sublime and pathetical Speech ; yet not so, as altogether to exclude Art : I grant, that in all things she is the principal Foundation and Basis ; but certain it is, that we ought to have some method, which may teach us what may be said, and in what place ; and this is that that contributes to a perfect habit of Loftiness. For as a Ship that is set a drift, and not duely ballanc'd, is in great danger of perishing ; so is it of Loftiness, if it be suffered to be carried away with the impetuous stream of a rash ignorant Nature. Our Fancy hath often-

times as much need of a Curb as a Spur. And *Demosthenes* tells us, that the greatest good which can befall us in this life, is *to be happy*; but that there is yet another, without which, the former cannot subsist, (*viz.*) *To know how to carry our selves discreetly*. The same may be said of the Elegancy of Speech, Nature is that which must lead the way to it, but without the conduct of Art, she becomes blind, and leads us astray. Note,

Note, the Author had spoken of a Romanick Style, and to that purpose cited some fooleries of a Tragick Poet,

* These are his thoughts, *The torrent of twisted flames, to vomit against Heaven, to*

make Borcas his Flutiniſt. And many more such like expressions is this piece stuff'd with, which are not lofty and great, but

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but extravagantly Bombastick; and if closely examined, so confounded with vain and intricate thoughts; that they rather seem troublefom and ridicilous, then Delightfull or Magnificent; if then it be a fault in Tragedy, (which naturally is Lofty and Great) to be cram'd with impertinent Raptures; how much more is it to be disallow'd in common Speech; hence is it, that *Georgius* is censur'd for calling *Xertes*; the *Jupiter* of the *Persians*: and *Vultures*, living *Sepulchers*. The same Fate hath *Calisthenes* found, who in many places of his Writings; not observing a due Pitch has soared quite out of sight. Yet do I not find any one so guilty of this folly as *Clytaercus*, Who affects such Haughtiness in all his expressions, that (to speak in *Sophocles's* termes)

B 5 termes)

termes) he lookes like one who opens his Mouth wide to breath into a small Pipe : The same may be said of *Amphicartes*, *Hegeſias*, and *Matris*, all ſo full of *Enthuſiaſme*, and *Divine Extasie*, that when they think to Thunder, they do but make noiſe, and play the Fool like little Children; and without doubt in Eloquence, there is nothing ſo hard to be avoided, as Exceſs of Fancy: for while we aim naturally at ſomething that is extraordinary out of fear of being thought too lowly, for the moſt part we are ſubject to this Error, upon this perſwaſion that.

The fall is brave, that's in a Noble Cauſe.

But

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But most certain it is, that a Tumor in any part of the Body is not more dangerous then in Speech; which, however it appears outwardly, is within a meer Vacuum and Timpany: as tis observed, that there is no disease so juceless, or that renders the Patient so thirsty, as the Dropsy. In fine, the fault of a two Haughty Stile, is, that it transgresseth the very bounds of greatness; contrary to this, is a Childish and Foolish Stile, than which nothing can be more averse to the delicacy and grandeur of Speech. Let us then see what it is, and we shall find, 'tis nothing but a School-boys thought, which by a too nice examination becomes cold and insipid. This is the fault of those, who striving to say something extreamly fine, and affect-

affecting altogether Tropes and Figures, produce nothing but dull affectation. There is another Enemy to true Elocution, which relates to the patheticall part; *Theodorus* calls it, *an unseasonable Madness*; when one rages too high where he ought to be calm, or grows too hot, where he should be but lukewarm; so that some men drunk with this fury, do not express themselves with a becoming Air, but fall into the extravagant Fit, of a declaiming School-boy; and thereby become insupportably odious to their audience; which necessarily must happen, when they rise where they should fall, and fall where they ought to rise, but of this in another place.

CHAP. III.

Of a Faint Style.

OF this faint childish style, whereof we have just before spoken, *Timens* is very full; not but that here and there he has a touch of greatness; and to say truth, his fancy is good, and well enough exprest. yet is he naturally inclined to censure other mens faults, tho blinded with his own; and so curious in searching after new unheard of thoughts, that he cannot in the end avoid this Childishness. To this purpose I shall quote onely two or three examples; seeing *Cecilins* has already afforded us so many in his commendation of *Alexander* the

the great, he has (saith he) Conquered *Asia* in less time, then *Isocrates* spent in Writing his *Panegyrick*. Here is an excellent comparison of *Alexander* the great with a *Rhetorician*; by the same reason (if I mistake not good *Timens*) should the *Lacedemonians* yield to *Isocrates*; seeing they spent thirty years in besieging *Messina*, whereas he composed his *Panegyrick* in ten. Again, when several *Athenians* were taken Prisoners in *Scicilie*, what think you was the exclamation he made, you shall hear. It is (saith he) a punishment from Heaven by reason of their Impiety towards the God *Hermes* in *Greek* signifies *Mer-* *cury*. *Mercury*, in Demolishing his statues; and the rather for that one of the chief Officers in the Enemies Army was called

called Hermocrates the Son of Her-
mes saith Terrentianus. I wonder
why he did not as well say, that
the Gods permitted Dionysius
the Tyrant to be drove *Ζεύς Διός,*
out of his Kingdome *Jupiter*
by Dyon and Herclides *Ἡρακλῆς*
by reason of his irreverence to *Herculis.*
Dyon and Heracles, (that is)
Jupiter and Hercules, but what
need I trouble my self, any lon-
ger with Timeus, Xenophon and
Plato those ancient worthies,
and Schollers of Socrates, did
sometimes forget themselves,
and fall into such meane silly
expresions ; for example, the
former of these two in the Book
which he wrought of the Go-
vernment of the Lacedemonians
hath these words. You shall no
more hear them Speak (saith he)
then Stones ; they stir their Eyes
no more then if they were made
of

of *Brass*. Lastly they have more modesty then is in those parts of the *Eye* which in *Greece* we call *Virgins*. 'Twere more proper for *Ampicartes* then *Zenophon* to say the *Eye-balls* were *Virgins* full of modesty. Good God ! what a thought was there, because *Core*, which in *Greek* signifies the *Apple* of the *Eye* ; doth also signifie a *Virgin* , to say that all *Eye-balls* generally are *Virgins* full of modesty ; when as there is no place , wherein *Impudence* doth sooner appear than in the *Eye* ; which makes *Homer*, when he would give the Character of an *Impudent Fellow* say, *Thou Drunkard with thy Doggs Eyes*. *Tymens* could not see this poor and weak thought in *Zenophon* , but as if it had onely belong'd to him, takes it, from that Author

thor; and thus applies it in his
 life of *Agathocles* It is not
 strange that he should Ravish his
 own Cousen who was just Married
 to another, is it not I say strange
 that he should Ravish her the very
 next day after her Wedding; for
 who could have done such a thing
 that had Virgins in his Eyes,
 and not immodest Women; But
 enough of such trash; now what
 think you of *Plato*, who (other-
 wise a most Divine Author) Spea-
 king of the Tables of *Cypress-
 Wood*, whereon the Laws were
 Written; said, *When they had
 wrought all these things, they pla-
 ced the Monuments of Cypress in
 the Temples.* And in another
 place he saith, as touching the
 Walls (*Megillas.*) I am ^{The Spartans}
 of Opinion with the ^{had then no} wall.
*Spartans, to let them sleep and
 not raise 'em, so long as they
 are*

are layne downe to rest. There is a very ridicilous passage in *Herodotus*, when he calls beautiful Women, the disease of the Eyes: but this is the more tollerable, in respect 'tis supposed to be spoken by a company of *Barbarians* in the heat of their Debaucheries; yet for that these sort of People are of no great credit, 'tis not wisely done by the using an indecent expression, to run the hazard of displeasing future Ages.

CHAP. IV.

Of the cause of a Faint Stile.

ALl these mean Childish affections proceed from a too great fondness of new thoughts,

thoughts, a very Epidemicall
disease amongst the Writers of
the present times ; Certain it is,
that good and bad do often
come from the same source ;
therefore we see that the self
same thing , which sometimes
serves to adorne a piece, that I
say the self same thing which
often gives the grace and beau-
ty to Elocution, does at other
times work clear contrary ef-
fects, as plainly may appeare
by *Hyperboles*, and other Figures
called *Pluralls*, but how dange-
rous 'tis to use them, shall be
shown elsewhere. Now then let
us see, how we may avoid those
Errors which seem slightly to
pass for loftiness ; and without
doubt we shall arrive at our in-
tended purpose if we can obtain
a clear and distinct knowledge,
and learn to judge rightly there-
of,

of, which is no very easy thing; since that a true Judgment of distinguishing between the Elegancy and Weakness of Speech, must be the Product of a long practice, and consummated Study. But to proceed, I will now Chalk out a way, which perhaps may serve to lead thither.

CHAP. V.

*The means in general how
to know loftiness.*

WE cannot say, (dear *Terentianus*) that the things of this life are great, when there is a manifest greatness in the very undervaluing and despising the same; such are riches, power, honour, Empire, and other like seeming blessings, glorious 'tis true in appearance,

appearance, but such as can never pass with a discreet man for real and substantial good. Hence is it that we admire not so much those who do, as others who may, but out of a nobleness of mind will not enjoy them. The same may be said of the works of Poets and Orators; and we ought to be very cautious, not to take a hideous noise, and jingling of words shuffled together, for Sublime Eloquence. For that which is truly Sublime, has this inseparable quality, that it affects the Soul of him who hears it, and makes her conceive a better Opinion of her self, filling her with an unusual Joy, and a kind of a (I know not what) pride, as if she her self had been the Author of what she does but barely hear. When therefore,
any

any thing is recyted to a Judicious and understanding man, if after hearing it repeated several times, he does not find himself edifyed, or any impression left upon his mind; but if on the other hand, after listning to it attentively, he still remains unmoved, or is rather dejected, we must believe, there is nothing in it that is weighty or sublime, but that it is an empty sound, which strikes the ear, and reaches not the mind. 'Tis an infallible sign of a lofty Speech, when it sets our thoughts a working, and has that effect over us, which 'tis difficult, if not impossible to withstand, leaving behind a strong remembrance and Idea of the things we have heard. In a word, you may conclude a piece to be Sublime, and Elegant, when there

there is a pleasing Symmetrie throughout. For when a great Assembly of men, of as different humors and inclinations, as age or profession, are equally touch'd with a Speech, that concurrence of opinions and joynt approbation, is an undoubted proof of the force and greatness thereof.

CHAP. VI.

Of the five Sources or Heads of Loftiness.

THere are five principal Heads of Loftiness, but they all presuppose *a good faculty of speaking*, as a common foundation, without which they cannot stand. That therefore being suppos'd the first and most considerable

siderable is, *a regular elevation of thought.* As is already shewn in our remarks upon *Xenophon*. The second consists in *being pathetical*; by which is meant that Enthusiasm and Natural vehemency which touches and affects us. These two first, we owe chiefly to Nature, and have from our Cradles; whereas the two latter do partly depend upon Art. The third is nothing but *figures diversly fashioned*. And those are of two sorts, figures in thoughts, and figures in words. The fourth shall be *a stactlinefs of Expression*. Which may be subdivided into two parts, (*viz.*) the choice of words and elegant figurative Phrases. The fifth and last (whence, properly speaking, all greatness is derived, and which includes the other four) is *the ordering and well-*

well placing of sentences according to their magnificence and dignity. Now then as to every one in particular; but by the way let me mind you, that *Cecilius* has forgot some of these, and amongst the rest, that of being Pathetical; which if he has done out of an Opinion, that it always goes hand in hand with loftiness, and that both make but one, he is mightily deceived: Since there are some passions which are void of all greatness, as trouble, fear, and sorrow, and again many Sublime and lofty things, without any passion at all. As is that which *Homer* * These were says of the * *Aloydes*; the Gyants, *Odyss.* l. 11.

*By them vast Pelion was on
Ossa thrown,*

*To storm the skies, and snatch
the Heavenly Crown.*

Nay he goes yet further,

Sure they had done it too, &c.

And in prose *Panegyricks*, and such sort of *Speeches*, made only for Ostentation, may be full of greatness and sublimity, tho' there be no passion. So that amongst Orators themselves, that which is most pathetical, is least fit for *Panegyrick*; and on the other hand, that which is most proper for *Panegyrick*, is least able to affect the Passions. But if *Celicius* believes that the being Pathetical, does no ways contribute to loftiness, and therefore not worth mentioning, he is as grossly mistaken: for I dare be bold to say, there

there is nothing sets off speech, more than a genteel movement, and a passion well carried on. To be short, 'tis a kind of Enthusiasm, or divine rapture, which is the life and vigour of speech.

CHAP. VII.

Of loftiness of Thought.

THough of the five things whereof we have spoken, the first and most material (*viz: the Elevation of the fancy*) be rather a gift of Heavens, than a qualification altogether to be acquired; yet ought we, as much as possible we can, to employ it daily about something that is great. And because it may be asked how this

can be done? I have already shewed, That the Elevation of the fancy, is a perfect representation of the greatness of the soul. Which makes us sometimes admire the very thoughts of a man, tho' he says not a word: because of that presence of mind, which we discover in him. For Example, the silence of *Ajax* in Hell, in the *Odysses*; * Lib. 11. That silence declared something more noble and glorious, than all he could have said. The first good quality therefore requisite to a compleat Orator is, that his thoughts be not mean and humble: for is it possible that a man, whose thoughts are employed about base and servile matters, should ever be Author of any thing worthy to be committed to Posterity? No sure, that can only

only be expected from the exalted and lofty fancies of High-Spirited men. See for example, the Answer which *Alexander* made, when *Darius* proffered him half *Asia* in marriage with his Daughter. *Were I Alexander* (said *Parmenio*) I would accept the offer, and so would I (reply'd the Prince) *If I were Parmenio*. Could any one but an *Alexander* have made such a reply. 'tis in this that *Homer* is so excellent, whose thoughts are always sublime, as appears in his description of *Eris*, or the Goddess of strife, when he says,

*Her head's in Heaven, and on
Earth her feet.*

It may justly be said, that this large extent, is not so much

the measure of that Goddess,
 as of the Capacity and height
 of *Homer's* fancy : far different
 from this, is that verse of *Hes-*
od's, in his Poem Intituled the
 Buckler (if it be true that he
 Wrote it) where speaking of
 the Goddess of Darkness, he
 saies,

*A nasty Humor from her Nose
 Distill'd.*

Here instead of rendring this
 Goddess, as he ought to do,
 terrible, he makes her odious
 and lothsome : but observe what
 Majestie *Homer* gives to all his
 Gods, *Iliad* l. 5.

~~—————~~ as far as Humane Eye,
 Into the Sea, can from a Hill
 Descry,
 So far, Heaven's Fiery Steeds at
 once can Leap.

He

He measures the length of
 their leapes by the Vniverse,
 who then, at this strong *Hyperbole*,
 will not naturally cry
 out; that if the Horses of the
 Gods would take a Second
 jump, they could not find
 room enough in the World, no
 less excellent are those Descrip-
 tions, which he makes of the
 Fight of the Gods. (*viz.*) *Ill.* 21.

The Heavens eccho'd, and O-
lympus shooke.

And in another place,

Hell was in Armes, and the in-
fernall King

Leapt from his Throne, Cry'd out,
least over him, Iliad l. 20.

Neptune shou'd cleave the earth,
and so the dim,

*Loath'd, filthy Mansion of the
howling Fiends,
Shou'd open both to Gods and
men, &c.*

Behold (dear *Terentianus*) the Earth open'd to its Center. Hell ready to appear, and all the Machine of the world unhing'd: to shew that in this Combate, Heaven, Hell, and all things, as well mortal, as immortal, were engaged; and that nature her self was in danger. But all these thoughts, are to be taken in an Allegoricall sence, otherwise are they Atheisticall, and unbecoming the Majesty of the Gods. And, for my part, when I read in *Homer*, of the wounds, Punishments, Teares, and Imprisonment of Gods, with such like accidents which continually befall them; I cannot but think,

think, that he endeavour'd nothing more than to make his men at the Seige of *Troy* Gods, and the Gods themselves, men; Nay he has made their Condition the worst of the two; for when we are unhappy, Death, at least, will put an end to our afflictions; but as for the Gods, he makes them not so much immortal, as eternally miserable, much better success has he, when he describes a God in his full brightness and Majesty, and not sullied with earthly concerns: as may appear, in that most remarkable place, where speaking of *Neptune*, he saies, *Il.* 1. 13.

*Great Neptune march'd, and at
each step he took,
Vnder his Feet the woods and
mountains shook;*

(34)

And he goes on,

———— then to the Sea he
drove,

*Whilst Whales from Whirlepits
round his Chariot throng,*

*To see their Monarch as he pass'd
along.*

*The Sea for joy open'd its liquid
arms,*

Whilst he flew swiftly on, &c.

So that incomparable Law-giver
of the Jews, having a strong
notion of the greatness and
power of God, has, in the be-
ginning of his Book, these
words; *God said, let there be
light, and there was light, &c.
let there be a firmament, and
there was a firmament, &c.* It
may not perhaps be unpleasant
to you (dear *Terentianus*) if I
shou'd quote another passage
out

out of the same Poet ; where-
 by you may judge how Heroick
 he himself appears, in writing
 the Character of a Heroe. A
 general darkness was spread
 over all the *Grecian* Camp,
 which prevented 'em from in-
 gaging : at this *Ajax* being
 at a stand cries out in a
 rage, *Il. l. 17.*

*Drive, O ye Gods, these duskie
 Clouds away,
 And fight us fairly in the open
 day.*

This is like such a blunt Warri-
 er as *Ajax* was, he does not begg
 for life, that were a thing too
 mean for a Heroe ; But wanting
 an opportunity to signalize his
 valour by reason of the Dark-
 ness, which hindered him from
 fighting : He calls out, in a passi-
 on,

on, for Day-Light, that he might fall, like himself, in grappling with *Jupiter*. Here our Author enforces his thoughts with such a vehement fury, as if he himself were enraged. *Il. l. 15.*

*Like angry Mars amidst the
thickest troops,
Or as a raging flame, that in the
night
Runs through the woods, and
spreads its dismal light,
He foaming at the mouth ap-
pear'd, &c.*

But I must desire you, for several reasons, to observe how flat he grows in his *Odysses*. Whereby you will find, that when a great genius begins to decline, it becomes delighted with fables and stories. For to prove that his *Odysses* were composed after
his

his *Iliads*, I can bring many instances. And first, how many thoughts are there in the *Odyssees*; which, without doubt, are but the continuation of several misfortunes mentioned in the *Iliads*, and set down in this last piece as so many effects of the *Trojan* war. And besides many accidents in the *Iliads* are bewayl'd by the Heroes of the *Odyssees*, as disasters well known and of a long date. The *Odyssees* ought therefore properly to be called the Epilogue to the *Iliads*.

* *There the great Ajax lies,
Achilles there,*

*There fell his Godlike and much
valued friend,*

*There my dear Son Antilochus
took end.*

* These are the words of *Nestor* in the *Odyssees*.

Now

Now then I am of opinion, that the *Iliads*, which *Homer* wrote when his fancy was at the highest, are full of life and action: Whereas for the most part, the *Odysses* consist of tedious speeches and relations, the certain symptoms of a feeble and decayed fancy. So that in respect of this last, I can only compare him to the setting Sun, which still retains the same splendor, but abates of its heat. To be short, It has not that Harmony or loftiness which is so delicately spread throughout the whole *Iliads*; it wants that variety of passionate and fine thoughts, so curiously heap'd one upon another. You will not find the same force, and (if I may so say) fluency of language, and liveness of description. It may be called the ebb of his fancy,
which

which, like the unconstant Ocean, sometimes shrinks up and forsakes its Banks. At every turn he deviates into fictions, and most incredible fables. Not but that his descriptions of Tempests, *Ulysses's* adventures with *Polyphemus*, and some few more, are very excellent. Yet after all, though this weakness be in *Homer*, 'tis still *Homer's* weakness. I have been the longer upon this matter to let you see, (as I have already said) That a lofty and manly Genius, when once the heat of natural parts abates, does now and then dwindle into meer dotage, and fooleries: amongst which may be reckon'd that of *Æolus's* shutting up the Winds; and *Ulysses* Companions Metamorphos'd into *Swine*. Whom *Zoilus* pleasantly calls little weeping Piggs.

Piggs. Such another is that of *Doves* feeding *Jupiter* like a young *Pigeon*, or *Ulysses's* Poverty, Who liv'd ten days after his Shipwrack without eating: and those absurd fictions of the murder of *Penelope's* wooers. For the most that can be said in the commendation of such Chimeras is, that they are witty and pleasant inventions. Or if you will, you may call them the dreams of *Jupiter*: That which made me speak of the *Odysses*, was to shew you, that great Poets, and other famous writers, wanting strength and vigour to be pathetical, grow dull and insipid. Hence is it, that when *Homer* describes how *Penelope's* suiters liv'd in *Ulysses's* house, the whole description is a sort of Comedy, wherein the characters of so many

many different persons are drawn.

CHAP. VIII.

Of Loftiness drawn from Circumstances.

NOW let us consider what other means may be found out to advance Loftiness. Certain it is, that nothing happens in this World, which is not attended by some certain Circumstances ; a choice therefore of the most considerble, drawn together into a well-proportion'd body, will be of no little advantage ; which is the reason, that when *Sapho* would express the disorders of *Love*, she calls to mind all the accidents which are either
inhe-

inherent, or consequential to this Passion, but singles out such chiefly, as declare the excessive violence thereof

*Bless'd is the man, thrice bless'd
who sits by thee,
Enjoys thy Tongue's soft melting
harmony,
Sees silent joys sit smiling on thy
brow;
The Gods themselves do not such
pleasure know:
When thou appear'st, streight at
my heaving heart
My blood boils up, and runs
through ev'ry part.
Into such Extasies of Joy I'm
thrown,
My voice forsakes me, and I'm
speechless grown;
A heavy darkness hovers o'r my
eyes,*

From

*From my pale cheeks the coward
colour flies :*

*Intranc'd I lie, panting for want
of breath,*

*And shake, as in the Agony of
death.*

*Yet since I'm wretched, I must
dare, &c.*

Don't you wonder how she brings together all these different things, the Soul, Body, Speech, Looks, &c. as if they had been so many distinct persons just expiring? Observe how strangely she is toss'd too and fro; now she freezes, then she burns; now is out of her wits, then again grows sober; now at the very point of death: In a word, her Soul does not so much seem the seat of one single Passion, as the general Ren-
de-

dezvouze of all ; and so is it
 with all those who love. By
 this it may appear, how much a
 fit application of choice Cir-
 cumstances tends to the orna-
 ment of Speech. Thus *Homer*,
 when he would describe a
 Storm, takes care not to omit
 any one frightful accident. The
 Author of the Poem concern-
 ing the * *Arimaspians*

A People
 of *Scythia*.

thought to be wonder-
 ful lofty, when he
 said,

*Unheard of madness, and Strange
 prodigy*

*Of giddy men ! whom tottering
 Vessels please ;*

*They quit the Shore to float upon
 the Seas :*

Through

(45)

Through trackless ways and un-
known paths they go,
Repose and gentle rest they ne-
ver know,
But take much pains how to
increase their woe.
Their eyes on Heav'n, their
thoughts on Ships are fix'd;
To deaf and unregarded Gods
they pray, &c.

What man cannot perceive,
that this is rather the flourish-
ing of a weak Pencil, than the
true paint of an Artist? Let's see
then what *Homer* says, and par-
ticularly in this place.

So angry Billows rise with all
their force,
To dash against the Barque that
stops their course;
Amidst the tatter'd Sails Winds
loudly roar,

The

(46)

The Sea with hoary froth is cover'd o'er;

The fearful Pilot, now his Art is gone,

Sees with each wave his Fate come rolling on.

Aratus has endeavoured to enhance this last Verse, in saying,

A little slender Plank has sav'd their lives.

But instead of improving the thought, he has made it flat and little, which was before very terrible, and thinking to sum up all that can be said to express danger in these words,

(A little slender Plank has sav'd their lives)

he

he has rather impaired than added to the thought. *Homer* does not make the Sailors once onely in danger of being drown'd, but draws 'em subject to the rage of every threatening wave. And I see, methinks, in his expressions the very Picture of a Tempest. *Archilocus* took the same measures in his description of a Shipwrack, as likewise did *Demosthenes*, where he speaks of the confusion the *Athenians* were in at the newi of *Helice's* being taken: these are his words,

* *It was now very late, &c.* Both these have been very diligent to make

choice of the best and most pertinent circumstances, and avoid nothing more, than the inserting superfluous and pedantick

* This Speech is so long, that our Author has thought fit to omit it.

dantick particulars, which must necessarily spoil all, and are like Morter and Rubbish any way heap'd together to raise a Foundation.

CH A P. IX.

Of Amplification.

AMongst those things that conduce to the Loftiness and Excellency of Speech, we may very well reckon *Amplification*. For when the nature of the Subject we treat of, or any other matter we debate, requires large and full Periods, consisting of many Sentences, we may so draw 'em out, that they shall enforce one another, and mount gradually to a just heighth of Greatness; and this serves

serves either to spin out a Speech, to explain and strengthen any Action, or to carry on and methodize a Passion. So that *Amplification* may be divided into many parts, but it is to be premis'd, that no one of 'em can be compleat without Loftiness. Unless when we would undervalue and speak slightingly of any thing, or endeavour to move pity. In all other cases, if we strip *Amplification* of what ever is great and lofty, we take away its very essence; and, in a word, when once it wants that prop to lean upon, it grows weak and tottering. Now then, for better distinction, we will shew the difference between this, and that which we have lately mentioned in the precedent Chapter, and which (as I have

D already

already observed) is nothing but a Collection of choice Circumstances, to the end we may see whether *Amplification* in general differs from *Loftiness*.

C H A P. X.

What Amplification is.

I Cannot by any means hearken to some men, who define *Amplification* to be, *Acertain Speech which greatens and enlargeth the Subject matter.* This Definition may as well agree with the being *Lofty*, *Pathetical*, or *Figurative* ; all which give the stamp of Greatness to what ever they treat of: Yet are they very much unlike: And first, *Loftiness* consists in the *Nobleness*, but *Amplification* in

in the Plenty of Words. The first may oftentimes be found in a single thought, whereas the latter depends wholly upon the abundancy of expression, and thus therefore to be defined. *Amplification is a multiplying of Words, drawn from the particular Circumstances and Heads of the matter in hand, to enlarge the Speech, and confirm what we have before said.* And herein Argument and Amplification differ; that the one is made use of to prove that point, which th'other doth but stretch out and augment.

The same difference of Loftiness in my mind is there between *Demosthenes*

In this place our Author is very defective, &c.

and *Cicero*, as far as we *Greeks* are able to judge of a *Latin* Author; for *Demosthenes's*

cellence lies in being concise and pithy; *Cicero's*, on the other hand, in being very copious. The *Grecian*, by reason of that violence and fierceness, wherewith he rages throughout, may be liken'd to a Whirl-wind or Thunder-bolt, and the *Roman* to a Conflagration, that shoots its head up into the air, and disperses its flames round about, which work different effects according to the diversity of Places, yet prey upon, and feed themselves with all manner of things they can reach. But of this, you are best able to judge. I confess, *Demosthenes* his Loftiness, and vehemency of expression, is much the fittest to surprize and storm; but a variety, doubtless, (if I may so say) is that which casts a dew over

(53)

over the minds of the Audience, and is proper in Common Places, Digressions, Perorations, and what-ever is in *genere demonstrativo*, (that is) demonstrative; as likewise in History, Treatises of Natural Philosophy, and many more such like pieces.

D 3

CHAP.

CHAP. XI.

Of Imitation.

TO return to the matter in hand, *Plato's* stile, tho soft and easy, is never the less Majestical ; which, if you have ever read his *Politiques*, you must needs acknowledg. *These unhappy men* (says he) *who know not what 'tis to be Wise, or Virtuous, but spend their time in Revelling and Feasting, grow daily worse and worse, and are out of the way all their life time ; Virtue has no attractive Charms over them, they never open their Eyes to look after her, nor indeed do they ever tast of any true and solid pleasure ; but like Beasts with their looks fixt al-*
ways

wayes on the Earth ; they think of nothing else, then eating, drinking, and satisfying their brutall appetites, and in the heat of their riotting, they quarrel and fight with one another, till in the end they perish by their insatiable gluttony. This Philosopher has pointed out another way (if we will follow it) which leads to loftiness, and what is it ? 'tis the imitation and emulation of famous Poets and other Writers, who have gone before us ; and this is the mark we ought daily to level at : for some there are, who seem to be carried away with a Divine Inspiration, as 'tis said *Pythia Apollo's Priestess* was, when placed upon the Tripods, or Golden Table in the Temple; under which (they tell us) there is a certain Gap in the Earth, through which is breath-

ed a Vaporous and Celestial
 air, filling her with Divine in-
 stinct, whereby she declares the
 Oracles. So the most remark-
 able excellencies in the writings
 of ancient Authors, are as so
 many Sources, whence a Divine
 greatness arises, and overflows
 the Soules of all their imitators;
 animating them with a more then
 natural heat; till they become
 transported with the extacie of
 others. Therefore we see, how
 much *Herodotus*, and (before
 him) *Stesichorus* and *Arthilocus*
 strove to imitate *Homer*, but
 none of them comes so near as
Plato, for he has drain'd whole
 Rivulets out of that Fountain,
 and turn'd them into his own
 Channel. Whereof I could give
 many instances, had not *Amoni-*
as afforded enough already; yet
 after all, we ought not to look
 upon

upon this as a Theft, but a delicate form, which he himself has moulded out of the Substance of anothers inventions. And in my opinion, throughout his whole Body of *Philosophy*, he never says so fine things, as when he digresses into Poetical expressions; and like a daring Rivall, disputes the Prize with *Homer* himself, who has from all ages been the allowed Champion of the World. And though perhaps he may seem to do it with too much heat; and, as we say fire and Sword, yet that hurts not, since according to *Hesiod*,

A noble envy do's avail Man-kind.

And is it not a commendable thing, and worthy of a generous Soul, to contend for Ho-

D 5

nour

nour and Victory with our Predecessors? especially when to be vanquished is no discredit.

CHAP. XII.

Of the way of imitation.

WHen ever we undertake any thing that ought to be great and lofty, 'tis very necessary we should reflect and consider with our selves, what *Homer* would have said on the like occasion. Or if it be History, what way *Plato*, *Demosthenes*, or *Thucydides* would have taken, that we may follow the same; for such great men being set before our eyes to be copied, do often raise our fancies to as great a height, as the Idea which we conceive of their Genius.

Genius : But above all, we ought thus to argue with our selves, how would *Homer* or *Demosthenes* approve of this, if they heard it ; or what would they say of me ? 'Twill certainly be very advantagious to us, if we seriously fancy to our selves that we are giving an Account of our writings, at the high Tribunal, or on the publique Theatre, where we have such Learned Judges for our audience. But there is yet a stronger motive to excite us to this self-examination, and that is, to consider what after ages will say of our writings. For if a man grows so jealous of himself, as to think his works will not survive him, his fancy can produce nothing but what is shapeless and abortive ; nor will he take pains in that, which he
never

he never expects should be long
liv'd.

CHAP. XIII.

Of Fancies.

Fancies (and' as others call
'em) *Conceits or Fictions*,
do very much contribute to the
magnificence or vigour of
speech. This word *Fancy*, in
general is taken for any no-
tion or conception, any how
representing a thing to the
mind, able to beget expression;
but in a more particular and
strict sence, for that which we
say, when by an Euthusiasm or
other such like extraordinary
notion, we seem to see the
things we speak of, and set 'em
before the eyes of those who
hear

hear us. I need not tell you
that Fancies in *Rhetorick*, are
different from those in *Poetry*:
For that in verse they are used
to astonish and surprise, but in
prose to manifest and convince.
Yet in this they agree, that both
are moving.

* *Hold cruel mother, hence with
the Fiends of night;
Remove the dismal object from
my sight :
They come, they come, my punish-
ment draws near,
Fierce hissing Serpents, on their
heads appear.*

And in another place;

*Where shall I goe, shee comes;
she's there, I die :*

* These are the words of *Orestes* in *Enripides*.

Here

Here the Poet did not see the Furies, but he gives so lively a representation of them, that he almost makes his Auditors believe they do : and though I cannot well say how good his Tallent is in expressing the other passions, yet in those two of Love and Fury (which are his Master-piece) he is very excellent ; not but that he has a bold stroke in many other things. For notwithstanding his fancy is not naturally high, yet in weighty subjects, he scrues it upto a Tragical greatness ; not unjustly therefore, may we say that of him, which the Poet do's of the Lyon.

*When threatning dangers and the
foe he spies,
He calls forth all his rage into his
eyes,*

And,

*And with his Tail lashes his
foaming Sides, &c.*

Now for a proof of what we
have said, let us have recourse
to that place, where the *Sun* be-
ing about to deliver the reins
of his *Horses* into *Phaeton's*
hand, gives the young *Chario-
teer* these directions.

————— take care,
*They force you not through the
scorch'd Libian-Air.*
*There in the tracks no moistning
showers lay,*
*To cool the Chariot in its fiery
way.*

And going on,

*Keep to the right, and through
the road that leads
To the seven Plyades, direct the
Steeds.* *This*

(64)

*This said, the raw and new made
Coachman took*

*The Reyns, and the high mettld
Horses strook.*

*Forth then they spring, and when
their guide they knew,*

*Swifter then Lightning through
the Skies they flew.*

*Meanwhile his Father, full of
fear and pain,*

*Sees 'em run headlong o're the
Heavenly plain.*

*Then he pursues, then teaches
him the way,*

*Go here he cries, come back, turn
hither, stay.*

Who would not say, that the
very soul of the Poet, mounted
in the Coach-box with *Phaeton*,
partook of all his dangers, and
flew in the Air with the *Horses*;
for how otherwise is it possible
he could have described it so
lively.

lively. Not unlike to this is
that of *Cassandra*,

But O brave Trojans, &c.

Æschylus too, has for the most
part a Noble and Heroical
fancy, as may appear in his
Tragedy, intituled the *Seven be-
fore Thebes*. When a *Courier*
bringing *Eteocles* the news of
those seven *Captains*, that made
a joynt and solemn Oath to kill
themselves, do's thus deliver his
Message.

*Seven brave and warlike Captains
of the field,
When they had slain a Bullock
on a shield,
And had imbru'd their hands
i'th reeking gore,
By Fear, Bellona, and by Mars
they swore, &c.*

But

But when this Poet, do's too much force himself to rise, he often falls into harsh and uncouth expressions, as also does *Euripides*. For example in *Æschylus*, the *Pallace* of *Ly-churgus* falls into a rage at the sight of *Bacchus*.

The Pallace bellow'd at the sight of him.

Euripides hath made use of this very thought, though in another way, and somewhat softened.

The bellowing Mountains eccho'd to their shouts.

How excellent *Sophocles* is in his descriptions, let that witness which he hath given us of *Oedipus's* dying, and bury-
ing

ing himself in a most prodigious Tempest. As likewise that other of *Achilles's* apparition on his Tomb, when the *Grecians* were weighing Anchor. Yet as to this last, I question whether any one hath out done *Symonides*. But 'twere an endless, and almost impossible thing, to instance in every particular example that is to this purpose. To return therefore to what we were saying; Fancies in Poetry are generally full of fabulous and incredible accidents: whereas in Rhetorick, they are then most commendable, when they represent a thing as in it self it is; and make the truth thereof most perspicuous. For a Poetical and fabulous invention in prose, causes impertinent digressions, and consequently becomes very absurd.

Yet

Yet nevertheless 'tis that which the Orators of these present times are passionately enamoured with. Who thinking thereby to be accounted great, talk of the furies with as much heat as any Tragedian of 'em all. Not considering, that when *Orestes* says in *Euripides*.

*Then that wou'dst plunge me into
Hell, give o're
Thy cruel plagues, and torture me
no more.*

'Tis his madness that makes him imagine all this. What then is the effect of fancies in *Rhetorick*? 'tis that (besides several other properties) they beautifie and enliven: so that being artificially iuterwoven with arguments, they do not perswade only, but overcome and command the audience. *If*

If (says a certain Orator) there should be a great noise at the Sessions house, and strait one comes and says the Prisoners have broak Goal; there is no one old man, though never so decrepid, or young man, though never so careless, but what will endeavour to apprehend 'em again; and if at that Juncture of time, they shou'd be shew'd the Author of that disturbance, alas poor wretch! he must expect to have his brains beat out by the rabble, before he can be heard to make any defence.

Hyperides in that Speech, wherein he gave an account of the order he had caus'd to be made, after the defeat at Chirona, for the delivery of the Prisoners; took this way. 'Tis not (says he) an Orator which enacted this Law, but the Battle and
defeat

defeat at Chironea. At the same time that he gave reasons for what he said, he made use of a delicate fancy, wherewith he did more then perswade: for it being natural to us to mind that most which makes the greatest shew; our thoughts are taken up with a pleasing fancy, which coming in at the middle of the Argument, does divert us from a serious examination of the force and weight thereof. Nor ought we to wonder at it, since experience teaches us, that when two things are mixt together, that which is of the greatest, draws to it self the force and virtue of the other. But enough of this sort of loftiness which consists in the thoughts, and (as I have already said) proceeds either from *the greatness of the Soul, Imitation, or Fancy.*

CHAP.

CHAP. XIV.

*Of Figures, and chiefly that
called Apostrophe.*

NOW according to our Method, we come to speak of Figures, for (as I have already said) they are no small constituent part of loftiness, if rightly managed. But 'twill require a long, if not infinite deal of time, to take an exact view of every Figure that is proper in Speech. Wherefore it shall be sufficient for us, to touch upon the most principle, and most immediately requisite to the perfection of Loftiness. *Demosthenes* would justify his conduct, and prove to the *Athenians*, that they did not
amiss

amiss in giving Battle to Philip. What in that case had been the direct way? You have not done amiss, Sirs, (he might have said) in hazarding your lives for the liberty and safety of Greece, and of this we have Domesticall, and undeniable examples; for we cannot say those men have been too blame, who fought for the same cause, upon the plains of Marathon, at Sallamis, or before Plateæ. This he might have said, but he has taken a clear different way; and of a sudden (as if inspired by some God, or possesst with the Soul of Apollo himself) he swears by those valliant Defenders of Greece, no Sirs no ! You have not done amiss; I swear by all the Ghosts of those brave Men, who dyed Fighting for the same Cause upon the Plains of Marathon, &c.

This

Thus by this Oath, (which
 I here call *Apostrophe*) he dei-
 fies those ancients; and conse-
 quently shewes, that all who
 die in the like Cause, are to
 be esteem'd as so many Gods,
 by whom we ought to Swear.
 Here instead of a natural way
 of arguing, making use of this
 strong, and pathetical manner
 of affirming by Oathes, so ex-
 traordinary, new, and withall
 credible; he infuses into his
 Judges, the very minds of
 those Illustrious Men that died,
 as an Antidote to expel all the
 venom of their own; here, by
 his commendations, he per-
 swades them to think, they
 ought to be as proud of the
 Battel they lost against *Philip*,
 as those Victories which they
 got at *Marathon* and *Sallamis*;
 and by all these different means,
 E drawn

(74)

drawn into one single Figure,
he prevailes with them to be
of his Opinion. Yet some per-
haps will pretend ; that *Eupolis*
is the first who taught this way,
when he saies,

*Their joy no more, shall fill my
brest with care,
By my great Fight, at Marra-
thon I swear.*

But to swear down-right, is not
to be commended, or account-
ed great ; we ought to consider
how, where, upon what occa-
sion, and to what purpose we
do it. So then, that of this
Poet, who spoke to the *Athe-
nians*, at that time happy, and
not needing to be comforted,
is nothing but a bare Oath: be-
sides, he do's not swear by such
great and Immortal men as *De-
mosthenes*

mosthenes do's, nor endeavour with him to kindle in the breasts of the *Athenians*, thoughts worthy the bravery of their Ancestors; seeing that instead of Swearing by the names of those who Fought, he Swears by the Fight it self; a thing altogether inanimate. On the contrary, the Oath in *Demo-sthenes*, was to Encourage the *Athenians*, who were just before beaten, that from henceforward, they should not look upon the loss of the Battel at *Chironea*, to be any misfortune. So that (as is already said) he proves to them by reason that they have not done ill, he gives them an example, confirms them by Oathes, commends them, excites them to a War against *Phillip*, and all this with one single Figure. But for that it

might be thus objected to our Orator ; you speak of a Battel lost against *Phillip*, while you managed the Affairs of the Common Wealth, and at the same time, Swear by the Victory our Ancestors have won. He has therefore taken great care to regulate his Expressions, and make use of such only as are most necessary for his purpose ; to shew, that upon all occasions, though never so transporting we ought to carry ourselves with equal sobriety and deliberation. Wherefore when he Speaks of the Fight their Ancestors had by Land at *Marathon*, by Sea at *Salamis*, and those other near *Artemis* and *Platææ*, he forbears to say, how Victorious they were ; passing by the happy events of those Battels, as well as the unhappy

unhappy success of that at *Chironia* ; and to prevent all Objections, he sayes, *those O Æschynes whom we have lost in this Engagement are as much to be called the Defenders of their Country, as those whom fortune has made Victorious.*

CHAP. XV.

That Figures ought necessarily to be losty.

WE must not forget, that as Figures do naturally contribute to the perfection of Loftiness, so on the other hand does Loftiness to that of Figures ; but how, and wherein, that we are now to shew. In the first place, most certain

it is, that the use of Figures apart, and by themselves, creates a jealousy in the audience, of some trick or fallacy, especially when we are to speak before any Chief Magistrate; and above all, an Emperour, a King, or a Great General of an Army; for such an one is immediately incensed, and will not suffer himself, like a little Child, to be put upon by the gross cheats of a pedantick and crafty Rhetorician; but looking upon the whole Speech to be a meer subtilty, (though now and then he listens to, and is perhaps pleas'd with the quaintness thereof) he retains a firm resolution to give no credit to what is said. Wherefore that is the most excellent which is so disguis'd, as not to be known to be a Figure; and there

there is nothing can effect this better, than the being Lofty and Pathetical; because, when wrapt in something that is great and wonderful, it has what was before wanting, and is no longer suspected of deceit. An example whereof is that which I have lately mention'd, *I swear by the Ghosts of those great Men, &c.* How has our Author concealed this Figure? Do not we plainly see, 'tis by the very brightness of his thoughts? For as all lesser Lights disappear when the *Sun* shines out, so do the Subtilties in Rhetorick when surrounded by a dazzling Greatness; and as when parallel Lines are drawn upon a Plain, with the same Colours and Shade, a reflection of Light (caused by that Shadow which the Piece

casts) is that which first appears to the Eye : So the being Pathetical and Lofty by a natural sympathy which they have with the Affections of the Soul, or by reason of their Lustre, move us much more than those Figures which appear naked, and without any Art.

CHAP. XVI.

Of Interrogations.

WHat shall I say of *Questions and Interrogations*; for who can deny, but that they add much to the grace and vigour of Speech? *Will you never do any thing else* (saies Demosthenes to the Athenians) *then ramble all over the Town,*
to

to enquire after one another? What newes is there? Why, what greater newes can there be, then that a Macedonian makes himself Master of Athens, and gives Laws to all Greece? Is Phillip Dead, saies one? No, saies another, he is only Sick. What I'd fain know, is it to you, whether he be Sick or Dead? When Heaven has set you at liberty, you will soon find another Phillip. And in another place, Let us Embarque for Macedonia; where shall wee Land sayes one? the War it self, Sirs, will shew where Phillip is weakest and easiest to be Conquered. If this had been spoken in an ordinary way, t'would not have answer'd the weight of his Subject. Whereas by asking the question, and answering it himself, as if 'twere some other person, he does

not only make that which he
 sayes stronger and more con-
 siderable, but at the same time
 probable ; for the being pa-
 thetical never succeeds better,
 then when the Orator seems
 not to hunt after it, but that
 'tis naturally incident to the
 thing it self ; and nothing re-
 sembles this more then such
 kind of Questions and Answers.
 for they that are askt a question
 of any thing, whereof they
 know the truth, find a suddain
 motion within themselves which
 makes them eager to answer ;
 so that by this Figure the audi-
 ence is cunningly wheedled to
 believe, that which is most me-
 ditated, to be *ex tempore* and
 spoken in a heate. * There is
 nothing that gives
 a greater quickness
 to Speech then to
 remove

* Here our Au-
 thor is very de-
 fective.

remove the Copulatives, for when the sentences do not hang one upon another, they run swiftly on of themselves; nay without great care, swifter then the very thoughts of the Orator. *Having clinch't Bucklers* (saies Xenophon) *they gave back, Fought, slew, and dyed together.* So it is of that, which *Euryllochus* saies to *Ulysses* in *Homer*.

———— *At your command we
went,
Through those thick woods you
saw, a vast descent
Shew'd us a stately house in light-
som ground,
Where Circe dwelt, &c.*

These Periods cut off and pronounced in haste, are the true signs of a lively grief, which
choa-

choaking up the passage, hinders the smoothness of the utterance. Thus *Homer* knew how and when to take away connexion.

CH A P. XVII.

Of the uniting of Figures.

YEt after all, there is nothing of greater force in Eloquence, then a well uniting and contracting of many figures together. For thereby they become sociable, and partake of each others strength and Ornament, as may be seen by this passage, in the speech which *Demosthenes* made against *Midas*. Where, without any connexion at all, he has made use of these two figures, *Anaphora*,
and

and *Diatiposis*, (that is) a Repitition, and description. For every man (says he) that injures another, does many things, by the behaviour, eyes, or voice, which he who has been injur'd, cannot well remember. And least in the end his speech should slacken, knowing that Order, and Method, is most suitable to a settled and deliberate mind; And on the contrary, that disorder and confusion, is the best Argument of Passion, Which is it self nothing but a disorder and confusion of the soul; he goes on as before; *One while he beats him like an Enemy; another while insults over him, now with his fist, then with his looks.* By such violent expressions, so heapt one upon another, our Orator makes his Judges as much concern'd as if they

they shou'd see the man striking in their presence. He rallies up again, and taking breath, pours in like a Tempest. *These affronts provoke, these affronts are insupportable to a stout man not us'd to bear them, 'tis not to be imagin'd how hainous an offence it is.* By this continual change, he carries on throughout the Character of these blustering figures. So that there is a disorder in his method, and a method in his disorder. Now then let us put Conjunctions to this passage, as *Isocrates's Scholars* do. *And certainly it must not be forgott, that he who injures another, does many things, first by the behaviour, afterwards by the Eyes, and lastly by the voice it self, &c.* Here in making all these of an equal force and proportion, while we cement 'em to each other

other, we make that which before had a pathetical strength and violence, to become a slight and flashy niceness of language, which is of no substance, but presently goes out of it self. And as if the Body of a man who is to run be bound, he loses his speed ; So if we bind the passion with useless Copulatives, we take away that swiftness and violence, which otherwise it wou'd have.

CHAP. XVIII.

Of Hyperbat's.

AMongst other things we must not forget *Hyperbat's*. An *Hyperbate* is nothing but a *Transposition of thoughts or words from the Grammatical order.* This

This figure gives a true character of a violent and strong passion. Thus we see those who are extreemly moved with anger, fear, indignation, jealousy, or any other of the passions, (too many to be reckon'd up) are in a continual distraction: no sooner have they thought of one thing, but another does immediately succeed it; and e're they have half finished the first, they run headlong to the second; till finding that does not please 'em, they again return to the first. This passion of theirs, like a fickle wind, hurries 'em now one way, then another; and by reason of this perpetual Ebb and flow of contrarieties, they stagger in their thoughts every moment, and neglect all manner of form and method. The ablest writers, in intimati-

on of these suddain motions of nature, make use of *Hyperbat's* and to say true, the perfection of Art is to resemble, and pass for Nature her self; as on the other hand, nature never succeeds better, then when she conceals art in her bosom. An example of this, is that in *Herodotus*, which *Dionysius Phocensis* says to the *Ionians*. In fine, our affairs are come to the last push Sirs, so that we must necessarily either be free men or slaves, I and miserable slaves: To prevent therefore, the thick storm which hangs threatening over your heads, you must instantly bestir your selves, and purchase your liberty with the defeat of your Enemies. Now, to have followed the natural way, he shou'd have said, Sirs, 'tis high time we shou'd now think of bestirring our selves, when our affairs
are

are come to the last push, &c. First then he transposes this word, *Sirs*, and does not insert it till he had given 'em a hint of his fearful apprehension; as if the greatness of the danger, had made him forget that usual ceremony, wherewith we ought to address our selves to those before whom we are speaking. Afterwards he inverts the order of his conceptions; for before he comes to the main point (which is to exhort 'em to bestir themselves) he gives the reason which ought to induce 'em thereunto: *In fine, our affairs are brought to the last extremity.* And this he does that they may think what he says is not studied, but proceeding from the very force of his great concern for them. *Thucydides* is very remarkable in his *Hyperbat's*, for he

he does most admirably transpose those things which seem to have a natural dependance one upon another, and altogether inseparable. As for *Demosthenes*, tho' in all other points he is more reserv'd then *Thucydides*, yet in this he is not, for no one ever took greater delight in *Hyperbat's* than he, who out of a desire to have whatever he says, seem as if spoken upon the nick of time, leads his audience through the dangerous labyrinths of long transpositions. Many times therefore, breaking off abruptly in the middle of his Speech, as if he affected disorder and confusion, and interposing several things no ways material to the matter in hand, he startles his Auditors; who supposing the strength of his Arguments to be just spent, are themselves

themselves concerned at the danger they fancy him in ; when of a suddain, and unexpectedly, wheeling about, and falling upon that which was so long suspended, by this transposition as equally useful as dangerous, he prevails more then if he had observ'd an exact method throughout, but of this there are so many many examples, that I shall forbear to instance in any.

CHAP. XIX.

Of the alteration of the number.

WHatsoever has been said of the foregoing Figures, as much may be said of *Polyptotes*, or diversities of Cases,
Col-

Collections, alterations, Gradations, and such like, which being strong and vehement, are consequently very usefull to the Ornament of Speech; and more especially to that of being Lofty and patheticall. What shall I say of the alteration of Cases, Tenses, Persons, Number, and Genders? For who does not plainly see: how necessary they are to vary and revive an expression. Now then, for an expression of the alteration of the number, let us take those Singulars, which have the Termination of Singulars, but when rightly examined, the force and Virtue of Plurals; *Straitwayes a multitude of People running to the Port, made the shore eccho to their shouts.* These singulars are the more remarkable, for that sometimes there is nothing
so

so stately as plurals; that multitude and number which they contain, giving them a delicate sound and Emphasis. Such are these Plurals in *Sophocles* concerning *Oedipus*

*Hymen! curst Hymen! 'twas thou
gav'st me life,
But back into the Womb from
whence I came,
Thou'st made that blood return
by which I am;
And by that single Act ha'st made
Brothers,
Fathers, and Sons, Husbands,
Wives, and Mothers,
And all that's horrid to man-
kind, &c.*

All these different names denote only one individuall person, that is *Oedipus* on one part, and his Mother *Jocasta* on the other, but

but this number so divided and multiplied into different plurals, do's seem in some measure to multiply the misfortune of *Oedipus*. 'Tis by a such like plecnasm, that a certain Poet said.

See the Sarpedons, and the Hector's come, &c.

The same may be said of the passage in *Plato* to the *Athenians*, which I have elsewhere taken notice of, *There are no Polips's, no Cadmus's, no Ægyptus's, no Danau's, or other Barbarians that live amongst us. We are Greeks far from the Traffick and conversation of Forraign Nations, &c.* Now then all these plurals, so pil'd one upon another, give us a much greater Idea of the things they represent. Yet must we be very cautious

tious not to use them in all Cases, but then only when we are to amplify, multiply, or be Patheticall ; that is in short, when the Subject is capable of any one or more of these, for alwayes to be tinckling these Cymbals, savours too much of Sophistry.

CHAP. XX.

Of Plurals reduc'd into Singulars.

PLurals on the other hand may be reduc'd into Singulars, and then they carry something in them which is great and lofty. *All Peloponesus* (saies *Demosthenes*) *was divided into factions*, and so of that passage

passage in *Herodotus*, *Phrynaeus's Tragedy of the taking of Miletus*, being acted, all the Theatre wept. For when many things are contracted into one, they render the Expression more substantiall and sinewey. Yet the effects of both these distinct Figures, do proceed generally from one and the same cause. So that whether Singulars divided into Plurals, do make many things of one, or Plurals contracted into Singulars, one of many, they are no small ingredient to the being patheticall.

CHAP. XXI.

Of the alteration of the Tense.

THe same may be said of the alteration of the Tense, which is, when we speak of a thing past, as if 'twere now present, whereby that which we say, is not so much a Narration, as representation of a thing in being. *A Souldier (saies Xenophon) falling under Cyrus his Horse, and being trampled upon, runs the Horse thorow the Belly with his Sword, the Horse at the smart of the Wound grows restie and throws his Rider ; Cyrus falls.*

You'l meet with this Figure very often in *Thucydides*.

CHAP.

CHAP. XXII.

Of the alteration of the Persons:

OF the same efficacy is the alteration of the Persons: for it oftentimes makes the audience fancy themselves engaged in the middle of the danger they hear of.

*Had you but seen with what a
rage they fought,*

*You'd swear each blow had a new
rage begot;*

*That the long combat won'd have
ne're bin done.*

*Still as they fought, you'd think
'twas just begun.*

And in Aratus,

F 2

Forbear

Forbear to trust the Seas this dangerous Month.

So in *Herodotus*, when you are out of Elephantine (says this *Histoire*) at the upper end of the Town, you'l come to a Hill, &c. From thence you'l descend into a Plain; when you have crost that, you may *embarque* again, and in twelve days you will come to a great city called Meroe. See here (dear *Terentianus*) how he takes your mind along with him, and leads it through all these several countries, which you rather see than hear of. This if judiciously done, obliges the audience to listen earnestly to the present business; especially if the address be made to one particular person, and not many in general.

*So close the parties mett, you
 cou'd not know*

On which Tydides fought, &c.

For one that is alarm'd with
 such Apostrophes, which seem
 to be directed to him in par-
 ticular, fancies himself more im-
 mediately concern'd, and is con-
 sequently the more attentive.

CHAP. XXIII.

Of Suddain Transitions.

IT often happens, that a Poet,
 or any other writer, speak-
 ing of any one, does unexpe-
 ctedly slip in himself, and per-
 sonate the party he is speaking
 of. And this figure shews the
 vehemency of Passion.

*But Hector loudly roaring on the
 shoar,
 Commands his Troops to give the
 plunder o're,
 And rush upon the fleet.——
 For by the Gods! if any one
 denies
 To do what I command, the traitor
 dies.
 With my owne hand, to wash
 away the guilt,
 I'll shed his blood, &c.*

Here the Poet reserves the nar-
 ration as a thing most proper
 for himself, but of a sudden puts
 the threatening oath into the
 mouth of the hot boisterous
 Warriour: for had he inserted
 this, or the like clause, *Hector
 then said so or so.* The whole
 speech had fainted, whereas by
 this quick transitiō, he antici-
 pates

pates the Reader, who finds it made before he is aware. The use therefore of this figure, is never so good, as when the urgency of the time and opportunity given, will not admit of a Demur, but hurries the writer away from one person to another: As 'tis in *Hecataeus*. *The Herauld, having thoroughly consider'd the consequence of all things, commands the family of the Heraclidæ to depart: 'tis not in my power to help you any further, you are lost, and will shortly force me to betake my self to some other Countrey.* Demosthenes in his speech against *Aristogiton*, uses this figure in a different way, but withall, extremely pathetical. *There is not one amongst you (saith he) that is concern'd to see an impudent, scandalous fellow, violate*

the most sacred laws; a Villain, I say, who, — Oh! thou worst of men, nothing can withstand thy unbridl'd boldness; I say nothing of breaking open doors, or grates, others may do that as well as you, &c. Here, just upon the point of one word, his anger distracts him between two different persons, and makes him leave his thoughts imperfect. *Who—Oh! thou worst of men.* Then turning unawares that part of the speech, which he seem'd to have done with, upon *Aristogiton*; he made a much greater impresson upon the minds of the audience. So is it of *Penelope's* behaviour in *Homer*, when she saw an *Herald* coming to her from her wooers.

Now Herald speak, what wou'd
the wooers have? Is

Is it to tell the Maids, they must
 forbear
 To do my work, and their feasts
 prepare?
 Wou'd to the Gods they'd leave off
 wooing me,
 And that at length, this feast
 their last may be.
 When e're they meet, 'tis with de-
 sign to spoil,
 And reap the profits of anothers
 Toil.
 Have not your fathers told you
 heretofore
 Who this Ulysses was? &c.

CHAP. XXIV.

Of Paraphrase.

I Do not believe any body
 can doubt, whether Pa-
 raphrase be of great use in lo-

tiness. For as in Musick all
 Harmony is made by the agree-
 ment of different Notes; so
Paraphrase by a circumlocuti-
 on, wherein every part is con-
 sonant to the whole, does be-
 get a delicate Harmony in
 speech; especially if there
 be no Bombaste nor jarring,
 but a pleasing Symmetrie
 throughout. Of this *Plato* has
 given us a most excellent ex-
 ample, in the beginning of his
 Funeral Oration. *In fine* (says
 he) *we have performed the last*
rites which are due to them: and
those being past, they immediately
arrive at the end of this fatal
Journey; gloriously set out by
those high solemnities wherewith
the whole Town, and more par-
ticularly their own Relations,
have conducted 'em out of this
world. First he calls death a fa-
 tal

that Journey. And afterwards interprets the funeral Obsequies to be a solemn Pomp made purposely to attend 'em at their departure out of this life. Shall we then say, that all this served but to enlarge upon, or raise the thought? no; let us rather affirm, that by this curious *Paraphrase*, he has out of one single word made a most Harmonious Consort. So *Xenophon*, *You look upon labour as the only path that leads to a happy and pleasant life; and you have attained to that which is most necessary, and commendable in warlike men, which is to be delighted with nothing so much as renown.* instead of saying you are very laborious, he uses this circumlocution, *you look upon labour as the path that leads to a happy and pleasant life.* So that by stretching
 ing

ing out, and enlarging upon every clause, he adds at once both to the excess of his own thoughts, and their commendation. This *Paraphrase* in *Herodotus* is in my mind most incomparable. *The Goddess Venus to punish the insolence of the Scythians, who had pilaged her Temple, sent amongst*
 * Hemor 'em the Female* disease.
 rhoides Now then there is nothing of greater use than *Paraphrase*, provided it spread not beyond the bounds of reason and modesty; for then it grows dull and childishly troublesome. And therefore *Plato*, who is always figurative in his Expressions, (and many times improperly) was (as some give out) jeer'd for saying in his *Commonwealth*, *Riches whether of gold, or silver, must not be suffer'd to take*

take footing, or dwell in a City. Suppose (say they) he would have forbid the having of Cattle in the same reason he shou'd have said *the riches of Sheep and Oxen.* But what we have already said in general, will suffice to let you see how useful figures are to the perfection of loftiness, in that they are the Nerves and Sinews of speech and tend to the being pathetical; which partieipates as much of loftiness, as loftiness it self does of what is delicate and delightful.

CH A P. XXV.

Of the choice of Words.

Since thoughts and expressions are so reciprocal, that
by

by the one we come to the knowledge of the other: let us see what remains to be said in this part of the Treatise concerning exprettion; but, for that every one must needs be sensible, what a great power there is in select and proper words, 'twill be altogether needless to insist long upon this point. In short therefore, Orators, or any other Writers, who endeavour to be Sublime and Lofty, have not any one thing, that affords them so much greatness, Elegancy, Neatness, Weight, or Vigour for their Works, as does a careful choice of Words; 'tis they that dress out Speech in all its splendor, 'tis they give it the beauty, nay the very life and Soul which it has; in a word, they are the proper, and most natural light of our thoughts.

thoughts. Yet must we take heed, how and upon what occasion we use them, for to express a mean Subject in Great and Lofty Words, is like putting a little Child to act a Tragical or Heroical part. *A further proof here-

of is that passage in *Theopompus* which *Cecilius* censures, but upon what ground, I know not; for in my mind, it is

* Our Author after he had shewed how Impertinent great Words, are in an ordinary stile, do's let us see, that sometimes little words may be made use of in a noble Stile.

much to be commended as being both correct and very expressive. *Philip* (saies he) *Swallow'd patiently those affronts, which the necessity of his affairs obliged him to endure.* Now, that plain and familiar terms, do many times express a thing better

better than all the high-flown Eloquence whatever, the daily experience which we have from the transactions of this life, can sufficiently testify. Besides that which is spoken in plain and familiar words, is more fully and distinctly understood, and therefore so much the sooner believ'd. Therefore (when spoken of a man, who consulting his Interest, does easily, nay, willingly bear with Injuries) this *Phrase, to swallow Affronts*, seems to me to have a very strong signification. So is it of that expression in *Herodotus*. *Cleomenes being Mad, with a Knife Minc'd his own flesh, and after having so mangled himself, dyed.* And in another place, *Pythes stood Fighting on the Deck till he was Hack'd in pieces.* Such plain expressi-

ons as these, shew that the Author of them, does not so much aim at Elegancy, as naked truth; and yet are they far from being dull, or trivial.

CHAP. XXVI.

Of Metaphors.

AS for the number of *Metaphors*, *Cecilius* is one of those, who will not allow above two or three at the most to the expressing of one single thing: but let us follow *Demosthenes*, he shews us, that there are several cases wherein we may make use of many at one and the same time. As when the passions, like a rapid stream, necessarily suck 'em in one upon another. *These wretched men* (says he)

he) these base Sycophants, these
 furies of the Republick, have in-
 humanly torn in pieces their own
 Countrey. These are they who
 heretofore, in their debaucheries,
 sold our liberties to King Philip,
 as at this day they do to Alexan-
 der. These are they, who, mea-
 suring all their happiness by the
 brutish pleasures of eating, and
 scandalous rioting, have thrown
 down all the bounds of reputation,
 and destroy'd that fundamentall,
 and wholsom Law of levelling,
 wherein consisted the felicity of
 the ancient Greeks. With this
 band of Metaphors our Orator
 falls furiously upon those Tray-
 tors. Yet Aristotle and Theo-
 phraustes are of opinion, that to
 alleviate the boldness of these
 figures, 'tis convenient to use
 some such expression; as, If I
 may so say, as it were, to go yet
 further

further. For (say they very well) the previous excuse is an Attonement for their boldness. But I still stick to my first position, that there is no excuse so natural, or allowable for the abundance, or boldness, either of *Metaphors*, or any other Figures, as the using 'em to a fit purpose, that is, the being patheticall and lofty; both which, requiring strong and weighty expressions, have a natural force and violence, wherewith they hurry every thing after them, and will not give the audience time to criticize upon the number of the *Metaphors*; being at that instant possessed with the same fury as he that says them. And many times in common places, and descriptions, there is nothing so advantageous as a chain of *Metaphors*
 well

well linkt together. 'Tis with the Assistance thereof, that *Xenophon* has so delicately anatomized mans body, though not altogether so well as *Plato*. This calls the Head of a Man a *Cittadel*, the Neck an *Isthmus* plac'd between it and the body, the Joynts are as *Hinges* upon which it turns. Pleasure is the bait for all misfortunes that happen to mankind : the Tongue is the Judge of Taste ; The Heart is the Root of the veins ; the fountain of bloud ; which flows from thence through all the other parts, and is in a place every way fortified. He calls the Pores narrow streets. The Gods (says he) willing to preserve the Heart from Batteries which are made by a suddain surprize of frightfull objects, or from the violent flames of choller, have plac'd underneath

it, the Liver, which is of a soft bloudless substance, but full of little holes like a sponge, which serve for conveyances to the Heart, that it be not choak'd up, and disturb'd from doing its office, when the choler is too much inflam'd. He calls the seat of the affections, the Womens Nursery; and the seat of the Passions, the Mens Apartment; The spleen, he says, is the Kitchen of the Entralls, which being full of the excrements of the Liver, swells and boyls up. afterwards (continues he) the Gods cover'd all these parts with flesh, as a Bulwark and defence against the assaults of heat and Cold, or any other accident; and is (says he) like soft wool, which encompasses the body; and yields to any impression. The Bloud he calls the food of the flesh, and to the end (says he) that every part shou'd

Shou'd be nourish'd, there are several Pipes like Conduit Pipes in a Garden, through which the little streams of bloud, flowing from the heart, as the Spring-Head, run into every part of the Body. And when death comes (he says) that the Organs are unty'd, like the Ropes of the Ship, and so let the soul go a drift. There are many more no less pleasant and admirable, but these shall suffice to shew the natural loftiness of such figures, to shew, I say, how material they are, not only to the being lofty and pathetical, but excellent in description. Now that these figures, as well as all other elegancies of speech, are apt to transport a thing to excess, is a most undeniable truth, and not to be learn'd of me. Hence is it, that divine Plato has been much found fault

fault with, for suffering himself to be sometimes hurried away by extravagant and harsh *Metaphors*, to a vain allegorical Ostentation. 'Twill not easily be conceived (says he) that 'tis with a City as with a Vessel, wherein if Wine be powred which is never so strong and heady, yet of a sudden entring into the Society, of another sober divinity which corrects it, it becomes mild, and fit to be drunk; To call Water a sober Divinity, to use the word correct, in stead of *Temperate*; and to affect such odd conceits favours too much, say they, of a Poet, who himself is not very sober. And this perhaps was it, that gave occasion to *Cecilius*, in his Commentaries upon *Lycias*, to conclude that in the whole *Lycias* was a better Orator then *Plato*; induced

duced thereunto by two distinct motives, both equally unreasonable; for though he lov'd *Lycias* dearer than himself, yet he hated *Plato* more than he loved *Lycias*; being therefore byas'd by a strong inclination for the one, and as strong an aversion for the other, he has not pass'd that true, and impartial Judgment upon several points in these Authors, as probably he may imagine. For he accuses *Plato* of growing flat in many places, but speaks of the other as a most correct and unquestionable writer; which is so far from being true, that there is not the least glimpse of reason for what he says: and where shall we meet with an Author that does not now and then forget himself, and let slip something justly to be carp'd at?

CHAP.

CHAP. XXVII.

Whether that which is plain and profitable, is to be preferr'd to Loftiness, which is defective:

IT may not perhaps be unreasonable to examine in this place, whether is most to be preferr'd, be it in Prose or Poetry, that which is Lofty and Defective, or that which is Plain; but withall very compleat: and again, whether a piece is most to be valued, according to the number or quality of the good things contained therein? For these Questions, being naturally incident to the present Subject, must inevitably be resolv'd. First then, that which is extraordinary

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Great

Great and Lofty, cannot have that naturall purity, that which is plain and easie, for that a too great care of being Polite and Elegant, does oftentimes degenerate into lowliness; and as those who have vast Estates, must though unwillingly, neglect some one part or other; so, those who aime at an extraordinary Loftiness, cannot possibly but be careless in some few particulars. On the contrary, 'tis very hard, if not impossible, to finde any faults in a stile that is plain and indifferent, for the fancy not venturing to mount too high, but observing a just Medium, remains secure, whereas in Loftiness, it soares to so great a pitch, that 'tis apt to grow Giddy, and so be in continuall danger of falling. Nor am I ignorant of what

what may be Objected, that 'tis natural to judge of mens Writing according to what is worst in them, and that the faults which are observed, leave a strong impression upon the mind, when that which is exact and smooth passes currantly off; and though I have taken notice of severall faults in *Homer* and the most remarkable Authors, and am perhaps one who will as little countenance them as any body, yet give me leave to say, that I look upon them to be very slight, and not so much to be accounted faults, as insignificant mistakes, which while their thoughts were wholly intended upon great things, they have carelessly let slip. In a word, I hold that a Lofty Stile, though in some places deficient, seeing that deficiency proceeds

ceeds from the very being
 Lofty) is to be prefer'd before
 that which is compleat and in-
 different. True 'tis, *Apollonius*
 who wrote the Poem of the
Argonautes, do's never slacken.
Theocritus (hauling some few
 things which are none of his
 own) has in all his Works no-
 thing but what is very delight-
 full. Yet after all, had you ra-
 ther be *Apollonius* or *Theocritus*,
 then *Homer* *Eratosthenes*? *E-*
*nri*go is a piece not to be censur'd,
 but will you therefore reckon
 him a greater Poet then *Ar-*
chillicus? who I confess is
 confus'd and wants order and
 Oeconomy in many parts of his
 Writings, but 'tis then only
 when that Divine *Enthusiasme*,
 with which he is hurried on,
 will not permit him to follow
 the *Dictates* of his own Judg-
 ment,

ment ; and so for *Lyrick Poesy* ;
 had you rather be *Bacchillides* ,
 then *Pindar* ; or for *Tragedy* ,
Ion , then *Sophocles* ? notwith-
 standing these two (*viz*) *Pa-*
chillides , and *Ion* , never stum-
 ble, but have a great deal of E-
 legancy , and *Analogy* , in
 whatsoever they write: which
 cannot be said of *Pindar* and
Sophocles ; for in the height of
 their greatest raptures, while
 they are Thundring and Light-
 ning (as I may so say) when
 they shou'd not, they most un-
 fortunately smother their own
 fancies. Yet is there any so-
 ber, and Judicious man , who
 will vouchsafe to compare all
 that *Ion* ever wrote , to that
 single Play of *Sophocles's Oe-*
dipus.

CHAP. XXVIII.

A Comparison betwixt Hyperide and Demosthenes.

NOW then, if we esteem a piece according to the number and quality of the good things which are contained therein; 'twill follow that *Hyperides* is cleerly to be prefer'd before *Demosthenes*: for besides that he is more Musical, he has more accomplishments requisite to an Orator; in most of which he is very eminent, like the *Olympick* Gamesters, who perform five several sorts of exercises, and though in any one they come short of the chief Professors; yet in the whole, they

they surpass the common rank. *Demosthenes* has not any one excellence, which he has not imitated, unless it be that of Composition or placing the sentences: he has the smoothness of *Lycias*, he knows how and where to be soft and tender; and does not express all things with one and the same tone as *Demosthenes* does; he is very pleasant in his Ethicks: the liveliness of his stile is temper'd with a certain agreeable and blooming sweetness: There is in his works abundance of very facetious things, his way of deriding is very genteel and handſom, he is wonderfully expert in handling an Irony, his raileries are not dry or forc'd (like theirs who Ape the *Attick* stile) but lively and touching; he is very quick at answering

fwering all objections by turn-
 ing 'em into ridicule ; he has
 feveral delightful and Comical
 humours, which always take
 where he aims, and are most in-
 comparably enamel'd with short
 witty sentences ; he has a natu-
 ral Genius to stir up, and beget
 pity, he is very copious in his
 fabulous relations, he is extream-
 ly eafie in his digreffions, he
 turns about, and takes breath
 where he pleafes, as may be
 feen in thofe fictions which he
 relates of *Latona* ; Laftly, he has
 made a Funeral oration, which
 is fo curioufly penn'd, that I
 queftion very much whether it
 can be match'd : on the other
 hand, *Domofthenes* is not very
 good at Ethicks, his ftile is not
 full or luxuriant, but fomewhat
 harfh. In a word, he wants al-
 moft all thofe qualities juft be-
 fore

fore mentioned ; if he strives to be pleasant rather than not divert, he makes himself ridiculous. And the more he endeavours at being delightful, he is the further off. Yet after all, for that in my mind all these excellencies, which are thus crowded in *Hyperides*, have nothing in 'em that is great and lofty: they discover him to be at best, but a weak and sober orator, who does not rouse the mind, and therefore no one was ever much transported at the reading his works. Whereas *Demosthenes* contriving in himself all the qualities of an Orator truly born to loftiness, and perfectly accomplished by study (*viz.*) That stately and Majestical accent, those lively movements, that fulness, sharpness, readiness, and what is most to be valued in him ; that

vehemence of expression, which no man else cou'd ever attain, or come near to; with the Assistance of all these divine qualities, which I look upon as so many extraordinary gifts from Heaven, and which I may not presume to call humane endowments; he hath supplanted all the most famous Orators that ever were, and (if I may so say) has violently thrown down, and ecclipsed their glories by his Thunder and Lightning. For in those things, wherein his excellency lies, he does so much exceed all others; that he makes sufficient amends for those wherein he is deficient; and without doubt 'tis much easier to look stedfastly, and with open eyes upon the Thunderbolts which shoot from Heaven, then not to be moved at those violent and

and passionate expressions, with which his writings are very full.

CH A P. XXIX.

Of Plato and Lysias, &c.

AS for *Plato* there is yet another difference, for he out-do's *Lysias*, not only in the nature, but number of his Excellencies. Nay more, those defects which *Lysias* has, render him less inferiour to *Plato*; then those faults, with which he do's mightily abound. What therefore is the reason, that these Divine Authors have neglected an exact delicacy and correctness, to look after nothing, but Loftiness in their Writings? 'Tis, that nature has not form'd Man like a heavy sordid *Animal*, but
sent

sent him into the World, as into a Spacious *Theatre*. to be a Spectator of all that is Acted therein. That she has, I say, brought him into the List, as a noble Combatant, that is, to aim at nothing but Glory. And therefore has she created in the Soul a fervent desire after every thing that appears most transcendently great and magnificent. And do we not see, that the Circumference of the whole World, is not large enough to contain the thoughts of Man, but that they oftentimes Mount above the Heavens, and o're leap the bounds of Nature herself. And without doubt, if we do but cast our Eyes upon any one, who throughout the whole course of his life, has no one action that is not great and illustrious, 'twill easily be under-

understood, to what end and purpose we were first created; hence it is, that we admire not little Brooks, though the water be never so clear and useful for us, but are extreamly delighted with, and surpriz'd at the sight of the *Danube*, the *Nile*, the *Rhine*, and above all the main *Ocean*. We are not at all concern'd to see a little Flame, which we our selves have kindled, retain its brightness, but are startled at those which come from Heaven, though they are consum'd e're scarce they can appear, and there is nothing so wonderfull in nature as those Furnaces in Mount *Aetna*, which from its Abyss do's sometimes throw out. *Pint. Pyth. I.*

*Stones, Rocks, and Streams of
Flame, &c.*

From

From what has been said we may conclude, that whatever is profitable and necessary, is not to be wondred at, as being easily attain'd, but that all which is extroordinary, and beyond common expectation, is very admirable and surprizing.

CHAP. XXX.

That the faults in Loftiness are excusable.

AND now, as to the great Masters of Oratory in whom both what is Lofty and useful do concur, we must needs allow, that in those justs before mentioned, (though not altogether faultless) there is something Supernatural and Divine, two qualities which almost equal

qual us to the Gods themselves, whilst a never so great excellency in all the rest, bespeaks us no more then men. All the benefit we have in committing no faults, is that we avoid being censur'd; but in being Lofty we become admirable. What shall I then say, that any one of those stately and sublime thoughts, which are in the works of those most incomparable Authors, may thoroughly reconcile us to the Errors, or rather mistakes, they have been guilty of? Nay further, I will maintaine, that if all the faults which are in *Homer*, *Demosthenes*, *Plato*, and those other famous Writers, were summ'd up, they would not amount to a Moyety, Nay not the thousand part of the good things they have said. Wherefore the
 most

most envious in all Ages have yielded the *Trophy* to 'em, and no body, as yet, being able to dispute it with 'em, they have bore it away hitherto, and will in all probabillity keep it.

*As long as Streames do in the
Meadows run,
Or Trees at Spring, put their
Green Livry's on.*

It may be objected, that a *Colossus* which has some faults, is no better then a small statue that is compleat. As for example, *Polycletus's Souldier*. *To this I answer, That
**Oderysphorus* this I answer, That
a small statue in artificial matters,
of *Polycletus's* the Workmanship
and pains is most regarded,
whereas in the work of nature,
that is most to be valued, which
is most prodigious and magnificent.

ficent, seeing it is the property of man to reason : besides, in a Statue, we examine how like 'tis to the thing it represents ; but in Speech (as I have already said) we look for something that is Supernatural and Divine. Now (to keep close to what we have already laid down) since 'tis impossible, that the fancy should continue long at a high pitch, without being subject to totter ; and that Art is the only thing which can buoy it up. 'Tis very necessary to a Sovereign perfection of Loftiness, that there be a mutual concurrence and assistance of Art and Nature. Thus much I have thought fit to say upon these occurrent questions ; not but that every man is freely left to his own private opinion.

CHAP.

CH A P. XXXI.

Of Similes, Comparisons, and Hyperboles.

Similes, and Comparisons, have a great resemblance with Metaphors, and in this

only they differ *
 * This place is very deficient, and all that our Author had said of these figures is wanting. Such another is this Hyperbole, *although your brains are in your head,*

and you do not trample them under your heels. Wherefore we ought carefully to consider, how far a figure may be stretched, least, like a string that is screw'd too high, it breaks, and produces an effect clear contrary to what we expected. As

Isocrates

Isocrates in his *Panegyrick*, affecting to put a strong Emphasis upon every thing he said, is fallen I know not how into the Errors of a meer School-boy. The design of the *Panegyrick* is to manifest, that the *Athenians* have been more servicable to Greece then the *Lacedemonians*, you shall see what measure he has taken. Since Speech has a naturall Power to make great things seem small, and small great: since it knows how to make that which is Old appear New; and again, that which is New to pass for Old. How (says one) is it so *Isocrates*, do you intend to invert the nature of those things which relate to the *Athenians*, and *Lacedemonians*. See how this unseasonable commendation of Speech, turns to an Exodium, to perswade the audience

audience, nor to give credit to what he says. That therefore which has been said of all Figures in generall, may be applyed in particular to Hyperboles (*viz.*) That they never succed better then when they are so distinguish'd, as not to be taken for Hyperboles, which constantly happen; when they are powred out in a passion amidst some great circumstance. As is that of *Thucydides* in his account of those who dy'd in *Sicilie*. *The Sicilians going thither made a great Slaughter of those who were thrown into the River, immediatly the Water was coloured with the blond of those wretches, nevertheless as muddy and thick with blond as 'twas, they drank it, nay and some fought about it.* 'Tis not very credible that men should drink Dirt and blond,

bloud, nay and fight for it, but
 the violence of the passion, in
 the middle of that strange cir-
 cumstance, wou'd not suffer a
 reason to be given for what
 was said. So is it of that which
Heroditus has concerning those
Lacedemonians, who fought in
 the straits of *Thermopylae*. They
 defended themselves for some time
 in that place, with what weapons
 they had, and with their Hands
 and Teeth, till the Barbarians by
 continual shooting at them, had
 buried them under their Arrows.
 What will you say of this Hy-
 perbole? what likelihood is
 there, that these men shou'd de-
 fend themselves with their
 Hands and Teeth against whole
 Troops that were Armed, till
 they were buried under the
 enemies Arrows? Yet is this pro-
 bable, for that the thing seems
 not

not to be sought after to express but that the Hyperbole does naturally proceed from the very essence of the thing. So that (as I have already observed) there is no such remedy against the too great boldness of such Figures, as not to make use of 'em, but to a fit purpose, that is, the being pathetical and lofty. This is so infallible a truth, that we say several commical things, which in themselves are absurd, yet pass for probabilities, because they excite passion, that is laughter, which is a passion of the Soul caused by something that is delightfull. There is this passage in a commical Poet, *The Land he has in the Country, is no larger then a Lacedemonian Epistle.* Lastly, Hyperboles may serve as well to diminish
any

any thing, as to add to it, for *Exageration* is proper to both these different effects, and *Dya-firmus*, (which is a kind of Hyperbole) is nothing but an Exageration of a thing that is mean and ridiculous.

CH A P. XXXII,

Of Composition or placing of Sentences.

OF those five branches of Loftiness, which we reckoned up in the beginning of this Treatise, there yet remains the fifth to be examined, which is, *The composition or placing of Sentences*. But since we have already handled this Topick in two entire volumes, wherein we have been as copious, as the long observation we have made
wou'd

wou'd permit. It shall suffice in this place to say no more, than what is absolutely necessary to the present subject, (*viz.*) That Harmony which has a power of perswading, or delighting, is not naturally given to man only, but that even Instruments, altogether inanimate, have a strange influence over our affections: For do not we find, that the sound of a Flute does move the very souls of those who hear it, and transport'em beyond themselves: that it charms their Ears with the soft movement of its cadence, and forces 'em to bear a part in that Heavenly Musick, with a proportionable motion of their Bodies. Nor is it so of Flutes only, but all other tunable Instruments. For tho' of themselves the Notes signifie nothing, yet by being often inter-

interchanged, and shuff'd one with another, they beget so delicate an Air, that it transports, and ravishes, allthose who hear it; Yet after all, they want the power of perswasion, and are but the Ecchoes, or (if I may so say) Bastards of a voice, and not effects of the nature of man. What then may we not say of composition? which is the Harmony of Speech, the use whereof is natural to man; which does not only strike the ear, but penetrate the mind, which musters up such different words, thoughts, things, and Elegancies suitable to the affections of the Soul, which by a mixture and variety of pleasing sounds, crept into the mind, does create in him who hears 'em, the same passions, that the Author himself has; and which upon

H this

this stately pile of words raises
 that noble Structure of loftiness.
 Can we deny, but that it con-
 tributes much to the Greatness,
 Majesty, Stateliness, and all
 other excellencies of Speech;
 and that having an absolute
 command over the mind, it can
 at all times Elevate and ravish
 the same. This certainly is a
 truth so approved, and gene-
 rally received, that to dispute
 it must needs argue a great
 ignorance and
 madness. * 'Tis
 with Speech as
 with the Body,
 which owes its
 chiefest perfe-
 ction to the
 well setting to-
 gether, and just
 proportion of the Members:
 for though any one part dis-
 joyned

* Here our Author
 for an example of
 the placing of Sen-
 tences, brings a pas-
 sage out of Demosthe-
 nes. But because that
 which he says, de-
 pends clearly upon
 the Greek Tongue,
 and because I find it
 not in the French I
 have omitted it.

joynted from the rest has nothing in it that is remarkable, yet all together make a perfect Body. So if the parts of Loftiness be taken afunder, Loftiness it self is destroyed; but when they are drawn into a Body, and firmly joynted by Harmony, the turn of every Period gives them an Emphasis. Not unfitly therefore may Loftiness in respect of periods, be compared to a Feast, for which many persons club: And hence is it, that several Poets, and other writers have succeeded so well, notwithstanding they had no natural Genius to Loftiness, and that their expressions are for the most part mean and ordinary, since by the delicate connexion and ordering of the Sentences, they have put a gloss upon the coarseness of their expressions.

pressions ; *Philestus* is one of these, and so is *Aristophanes* in some places, and *Euripides* in many : as is already sufficiently shewed. For example, *Hercules* in the last of these three Authors, after he had kil'd his Children, says,

*So many Plagues have crowded
up my Brest,
There is no room for any other
Guest.*

This thought is very trivial, yet in the whole there is something that is Musical and pleasant, which gives weight and vigour to it ; and without doubt if we invert the method of this Period, we shall apparently find, how much happier *Euripides* is in the composition and placing of his Sentences, then the substance

stance of his thoughts. Again, in his Tragedy intituled *Lirce* carried away by a Bull, there is this passage.

*Round then he turn'd and running to and fro,
Where e're his rage, and madness made him go
He drew the Woman, Tree, and Craggy Rock.*

True it is, this thought is great and noble, but withall it must needs be confess'd that it becomes yet greater, by that gentle and easy Harmony wherewith the Sentences are not huddl'd together like a heap of rubbish by its own weight, but linck'd to each other with distinct and proportionable stops, which are as so many foundations, whereon the superstructure of the whole Speech is raised.

C H A P. XXXIII

Of the measure of Periods.

ON the other hand! There is nothing that depresses and abates Loftiness more then those numbers which are broken and pronounced in haste, such as are *Pyrreckei*, *Trochei*, and *Dichoræi*, Fit only for the nimble movements of a dance, for that all these kind of Feet and measures, have no more then a certain quaintness and agreement of meter, which is alwayes the same, and therefore very unable to produce any effects in the Soul. Yet what I look upon to be worst of all, is, that, as when any thing is sung to us, we do not mind the sense

sense of the words, but are altogether taken up with the pleasantness of the Tune; so whatsoever is compos'd of these numbers, do's not move the Passions of the mind which ought to be the product of Speech, but fills the Ear with the movement of the Cadence, or proportion of time; and thereby the Audience fore-knowing what must necessarily follow next, anticipates him that is speaking, and (as in a Dance) takes notice of the Cadence before it happens. Another thing which do's very much weaken Speech, is when the Periods, are nicely order'd, when the members thereof are too concise, and have too many short Syllables tackt together in those places where they ought to be divided. Cautiously therefore

must we avoid too short periods; for there is nothing that stifles Loftiness more then the endeavouring to comprehend it in a small space. Now when I speak of short Periods, I mean not those which have their due extent and proportion, but such only as are too little, & as 'twere maym'd or imperfect, which latter serve onely to confound the understanding, whereas the former do direct and enlighten it. Not but that Periods which are too long, and all Sentences inserted for no other reason then the Impertinent lengthning of Speech, are altogether as bad, and perfectly Excrementitious.

CHAP. XXXIV.

Of the meanness of Words

Amongst those things, which tend so much to the Embasening of Speech, we may very well reckon that of Meanness of Words. Therefore do we find in *Herodotus*, a description of a Tempest, most excellent, I confess, as to the Sense, but cramp't in many places with very Bald Words. As when he saies *the Sea began to* * *Rumble*. The ill found of this word *Rumble*, takes from the Greatness of his thought. *The Wind* (said he in another place) *lost 'em very much*,

The Greek hat it *ῥόμος*, which signifies *Boyl up*, but because in our Language that word sounds well. I have rather followed the French and rendr'd it *rumble*.

and those who were scatterd by the Tempest made a disagreeable end. This word tos'd is very mean, and the *Epethite*, disagreeable, is improper to expresse an accident of that nature. So likewise *Theopompus* the Historian, has made a Description of the King of Persia's expedition into Egypt, which would be very admirable, were it not spoyl'd by the baseness of many of the words. Is there a City or Nation (saies this Historian) throughout all Asia, that has not sent Embassadors to the King? Is there any rarity or precious thing either of the Growth, or Manufacture of any of these Countries, which has not been presented to him? What a quantity of Arras, and rich Carpets, some red, some white, and some party-colour? How many Embroyder'd Tents.

Tents, furnish'd with all things necessary? How many costly Robes, and Beads, How many Gold and Silver Vessels, some set with Diamonds, others most curiously engrav'd; besides all this a vast deal of Armour, after the Barbarian and Grecian Fashion, an innumerable herd of Cattle for carriages, and Beasts fitted for Sacrifice, how many Bushels full of delicious provision, how many Chests, and Sacks full of Books, and other Utensils, together with so great a quantity of high season'd meat, and all sorts of Fowl, that whosoever sees 'em at a distance would take them for little Hills rising out of the Earth. Here, from the highest pitch of Loftiness he tumbles down to the lowest degree of flariness, and in that place too where she should rise highest.

For when speaking of the Glorious provision, he makes mention of Bushels, Ragous, and Sacks, he seems to design nothing more then the description of a Kitchen ; and, as if any one, who is to set out Furniture, should amidst Embroydered Tents and Silver and Gold Cups, place Sacks and Bushels, it must necessarily make a very bad appearance; so if amidst the Ornament of Speech, we make use of mean and ordinary words, they are as so many Clouds or Mists, which obscure the lustre of Expression. He needed onely to have made some little alteration, and as to those Hills of season'd meat, and the rest of the Provisions, to have said in general that they sent the King *Cammels*, and many *Carriage Horses* loaden with all manner of

of dainties, or heaps of the most
 savoury, and delicious Food
 imaginable; or (if you will)
 all the delicate and choice
 Dishes that the *Parveyors* them-
 selves could possibly expect
 should please their Masters cu-
 rious Pallat. For we must not
 descend from what is great and
 Lofty, to mean and inconfide-
 rable things, unless there be a
 very urgent necessity. The
 words must be answerable to
 the stateliness of the Subject, and
 therein 'tis good to imitate na-
 ture, which has so fram'd mans
 Body as not to expose the un-
 decent and filthy part to out-
 ward view — But, (to use
Xenophons own words) *She*
has conceal'd and remov'd the
loathsome parts as far as may be,
lest they should spoyle the beauty
of the Creature. Yet after all,

we

we need not be too nice and critically, in examining what words are lowly in Speech. And, to conclude, since we have set down, what 'tis that Elevates and gives a vigour to Speech, 'tis easie to infer, that for the most part, the contrary is, that which degrades and weakens it.

CHAP. XXXV.

The Causes of the decay of Fancy.

NOW (dear *Terentianus*) there remains but one thing more to be considered, which is the question that was put to me sometime since by a Philosopher, very material to be explained, and therefore more particularly for your further

In-

Instruction; I have thought fit to annex it to this Treatise. Amongst several other things, I cannot but admire (said he) how it comes to pass, that in the present age, there are so many very able and eloquent Orators, that there are, I say so many, who have a lively and clean way of expressing themselves, and yet few or none who can attain to Loftiness. Is it not (continued he) as is commonly suppos'd, that Democracie is the best Nurse for great Genius's; since what ever is famous in Oratory, flourished with, and is now extinct with that sort of Government. And doubtless, there is nothing that elevates the mind of men more then Liberty, or that excites and stirs them up to an Emulation, and strong ambition of o're topping

(160)

ping all others. Besides the encouragements and rewards which are found in a Commonwealth, do give an Edge to, and (if I may so say) polish the minds of Orators, making them take great care to improve their natural Talent. In so much that their very works do manifest the liberty of their Country. But we (said he going on) who from our Childhood have felt the Tyranny of an absolute Government, and have been perplexed with the Laws and Customs of Monarchy, when we were young, and capable of any impression. In a word, we who have never tasted of this lively and plentiful spring of Eloquence, I wou'd say, liberty, can only expect to become great and remarkable flatterers. Wherefore

'tis,

is allowed (said he) that one born to Slavery may be capable of other Sciences, but no Slave can ever attain to that of Oratory. For the mind (continued he) being kept under, and subject to controul, dares not attempt any thing that is bold or noble. But all the Spirit and vigour it ever had, does sensibly decay. And it always remains fetter'd as in a Prison. In a word, (to use *Homers* expression)

*The day which makes a Freeman
be Slave
Robs him of half his worth. —*

If therefore it be true (which is so frequently reported) that those Boxes wherein *Pygmies* or *Dwarfs* are bred, do not only hinder 'em from growing to a full

full Stature, but make even those little Animalls, less, according to the Band which goes round about; So slavery (to give it a Definition) is a kind of Prison, wherein the Soul famishes and pines away. I am not ignorant that 'tis very easie, and natural for man to find fault with the present times, but take heed that * And certainly

* There is much wanting in this place, and here our Author takes up the question himself.

(said I taking up the question) If the ease of a too long Peace, is able to rust the brightest Souls, *à Fortiori*, this endless War, which has so long infested these parts, is a strong obstacle to our present desires: Besides those inseparable passions, which attend this life, throw us daily into some confusion and disorder: So that 'tis the

the Epidemical disease of Covetousness, and immoderate Love of Pleasure, which (to say true) has brought us into slavery, or rather a Gulph in which all our thoughts and affections are swallowed up. There is no passion so mean and sordid as Avarice, and no Vice so foul as Sensuality. I do not see therefore how 'tis possible, that those who set so great a value upon Riches, as even to Idolize them, can be infected with that disease, without being lyable to all the ill symptoms with which 'tis naturally attended. And doubtless, Prodigality, Rioting, and such like Debaucheries, are the inseperable Companions of immoderate Riches; by whose assistance, they open the Gates of Cities, and Houses, and entering thereinto, take possession.

But

But scarce have they resided there for any time, when they begin to build their Nests, and (according to the opinion of the Wise) strive to increase and multiply. Observe then what their Progeny is, they beget Pride and Luxury, the true offsprings of such Parents; which if once suffer'd to brood in us, will hatch Insolence, Unruliness, Impudence, and all those other inexorable Tyrants of the Soul. As soon therefore as any one, laying aside all the thoughts of Virtue, gives himself over to such frivolous and transitory things; he must necessarily expect all these fatall consequences before mentioned. He cannot look beyond himself, and therefore be the Author of nothing but what is very mean and ordinary. And if he ever had any thing

thing that was great or Lofty,
 in a little time, it withers and
 dries up, till a generall conta-
 gion and corruption spread it
 self all over the Soul. And as
 'tis impossible that a Judge
 who is brib'd, shou'd give a
 true or impartial judgment, for
 that he who suffers himself to
 be corrupted by any reward, is
 so blinded therewith, that he
 looks upon that only to be Just,
 and Honest, which is most ad-
 vantageous and usefull to him-
 self. How then is it possible,
 that in these times, when mens
 minds and manners are so
 strangely corrupted; when we
 make it our business to defraud
 this man of his Inheritance, to
 lay snares for, and wheedle a-
 nother man to make us his
 Heir, to force unreasonable
 gain out of every thing, and to
 expose

expose even our own selves to
 sale; How is it possible, I say,
 that in this universal infection
 we shou'd find a man of sound
 Judgment, and free from Pas-
 sion? who not being blinded or
 misled by the insatiable lust of
 Riches, can distinguish what is
 truly great and worthy to be
 recorded to all Posterity. Now
 then, since it is thus with us,
 were it not better we should
 be subject to the Authority of
 another, then remain under
 our own jurisdiction; least the
 insatiable lust of Avarice (like
 a Mad-Man, who having
 broak his Chains, flies upon all
 those who are about him) shou'd
 set the whole World on Fire.
 In a word, I told him 'twas an
 excessive Luxury which had
 caus'd this Lethargy of mind,
 which (excepting some few)
 was

was the fatall distemper of man kind ; so that if there be any one who does now and then study, 'tis I fear, with as great faintness as those do, who are lately recover'd of a Fit of Sick-ness ; and that for pleasure, or vain glory, and not out of emulation, or any thirst after solid and commendable profit. But enough of this, Now let us proceed to the passions, whereof we have promis'd a distinct Treatise, for in my opinion they are none of the least Ornaments of Speech, especially such as is Great and Lofty.

FINIS.